



ALEX L. CLARK LTD.

66

CATALOGUE

**CINE & SOUND
EQUIPMENT**

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Auricon Cine-Voice II



Galvanometer, Model "S," having Noise-Reduction Shutter and Recording Optical System for hairline-centered (RCA type) optical sound-track.

C-9—As above. "VARIABLE-DENSITY" OUTFIT with Model T-70-D Galvanometer and Recording Optical System for Variable-Density (W.E. type) noise-reduction optical sound-track.

Note: All Cine-Voice cameras are pre-wired for Filmagnetic System at no extra cost.

Accessories

C-10 —**SYNCHRONOUS MOTOR**, installed in place of constant-speed motor in Cine-Voice II Camera, complete with power-cord in-line Transformer (additional cost when ordered with new Cine-Voice II Camera at factory).

C-11 —**CONVERT** existing constant-speed Cine-Voice II Camera to Synchronous Motor Drive, complete with power-cord in-line Transformer.

C-12 —**3-LENS TURRET**, furnished in place of Single-Lens Mount, takes three "C" mount lenses. Includes Turret-Lock-Knob to prevent accidental rotation of Turret when an extra-heavy Telephoto or "Zoom" Lens is being used on the Turret. Cost of Turret (less Lenses) when ordered as original equipment with new Cine-Voice II Camera at factory.

C-13 —**TO FACTORY-INSTAL 3-LENS TURRET** (less Lenses) on existing single-lens-mount Cine-Voice Camera, Model CM-72A.

C-14 —**AURICON MODEL PS-14 PORTABLE POWER-SUPPLY UNIT**, in Fabricoid-covered Carrying Case. Generates 115 volt AC power to run Cine-Voice II Camera from either your 6 volt or 12 volt automobile battery. Spring Clips are provided for connecting to your battery. Provides exact frequency to run your camera at its correct sound-speed. Does not vary in frequency output like most commercial DC-AC converters. Net weight 10 pounds. To run 115 volt, 60 cycle, Cine-Voice II.

C-15 —As above. To run 115 volt, 50 cycle, Cine-Voice II.
NOTE: (Please specify to run from either 6 volt battery or 12 volt battery. Also specify either 50 cycle, or 60 cycle.)

C-16 —**ZOOM-LENS DOOR**, without finder, for Cine-Voice II Camera (for use with zoom-type Lenses which provide their own zoom-finder as a part of the Lens).

C-17—**FOCUSING PRISM & MAGNIFIER** for use with Cine-Voice II Camera. Prism slips into Camera gate in place of film without use of tools. Provides critical ground-glass full-frame focusing and shows enlarged image of picture in Camera gate, for lining-up and focusing Titles, TV Picture-tube images, photo-micrography, etc., after which the Prism is removed and film threaded as usual in the Camera gate. Focusing Prism and Hand-Magnifier, complete in box with instructions.

C-18—**STEP-DOWN TRANSFORMER (Auricon Model K-4142)** is available to run 115 volt Cine-Voice II Camera motor from 220 volt AC. Net weight of Transformer 4 1/2 pounds. Can be used for both 50 or 60 cycle AC.

C-1—**AURICON CINE-VOICE II CAMERA, MODEL CM-72A**, for single "C" Mount Lens (less Lens) complete with Finder covering 13mm wide-angle lens, plus Mattes for 17mm, 1", 2" and 3" lenses, Variable Optical Sound-on-Film Recording Galvanometer, matching Model RA-31-AD7 Amplifier, Model E-6 "High Fidelity" Microphone, 50 ft. Microphone Cable, Microphone Deskstand, Headphones, Tubes, Batteries, Connecting Cables, Spare Exposure Lamp, and Instruction Book. Professional heavy-duty Fibre-covered Carrying Case holds Camera, Amplifier and Accessories. Net weight 47 pounds. "Variable-Area" Outfit.

C-2—**CINE-VOICE II CAMERA** (less Lens) as described above, but with "VARIABLE-DENSITY" Galvanometer and matching RA-31-AD7 Amplifier. Net weight 47 pounds.

C-3—**CINE-VOICE II CAMERA** (less Lens) as described above, but in two separate professional heavy-duty, Fibre-covered Carrying Cases. Both Camera-Case and Amplifier-Case have compartments for Accessories. Net weight 60 pounds. Two-case "Variable-Area" Outfit.

C-4—As above. Two-case "Variable-Density" Outfit.

C-5—**CINE-VOICE II CAMERA WITH SINGLE-LENS Mount**, and Galvanometer only, for use with Model RA-31-AD7 Amplifier, but less Amplifier, Lens, Carrying Case or Accessories. Net weight 12 pounds. "Variable-Area" Camera.

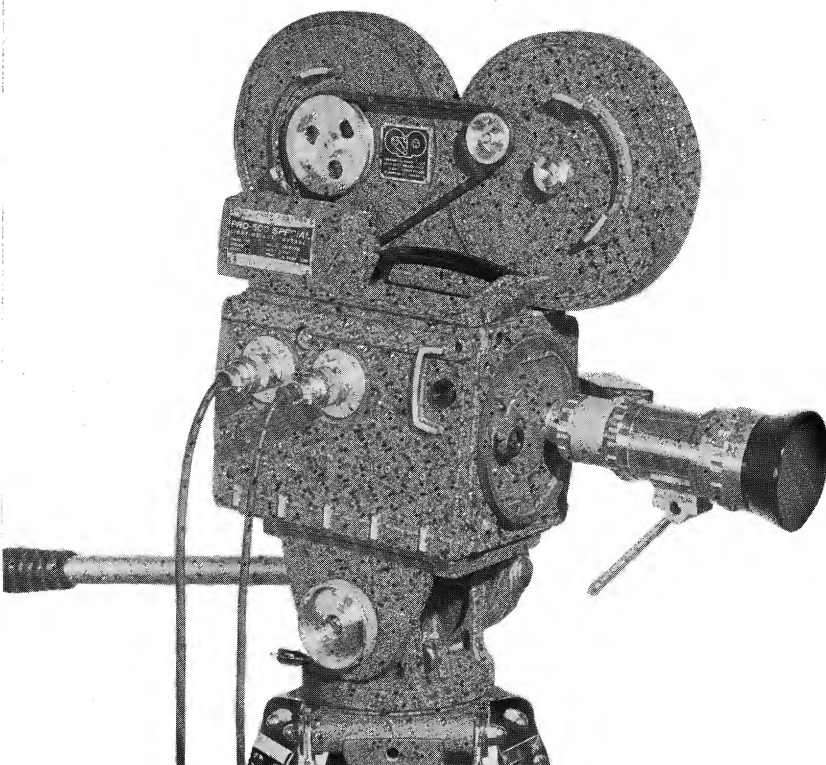
C-6—As above. "Variable-Density" Camera.

C-7—**CINE-VOICE II (silent) CAMERA ONLY**, with Single-Lens-Mount, less Lens, Galvanometer, Amplifier or Carrying Case. Furnished with constant-speed motor and 115 Volt A.C. Connecting Cord (for shooting pictures without sound). Net weight 11 pounds.

C-8 —**AURICON CINE-VOICE II CAMERA (MODEL CM-72A) FOR SINGLE "C" MOUNT LENS** (less Lens) complete with Optical Sound-on-Film Recording GALVANOMETER, MATCHING MODEL NR-25 NOISE-REDUCTION TYPE AMPLIFIER, Auricon E-6 "High-Fidelity" Microphone with 50 ft. Cable, Microphone Deskstand, Headphones, all Tubes, Batteries, connecting Cables, and Instruction Book. Includes two professional heavy-duty, Fibre-covered Camera and Amplifier Carrying Case with compartments for Accessories. Net weight 64 1/2 pounds. "VARIABLE-AREA" OUTFIT with Modulite

NOTE:—All items (C-1 to C-9) include the Cine-Voice II Camera equipped with single-lens mount (to accommodate Standard "C" mount lenses) and constant-speed motor (for single-system sound-recording). If Cine-Voice II 3-Lens Turret, or synchronous motor for double system optical or magnetic sound-recording is desired, please order as optional factory-installed equipment.

Auricon "Pro-600 Special"



C-19—AURICON "PRO-600 SPECIAL" CAMERA HEAD (SELF-BLIMPED) LIGHT-WEIGHT PORTABLE) MODEL CM-77, and Zoom-lens Door without Finder, with built-in features including: "C" mount for one lens; self-illuminated "silenced" geared Footage-Counter; Push-Button "on-off" with Safety-Interlocked Film-Flow; built-in electric heater with thermostat control; Auricon Drive-O-Matic Film take-up; spare molded Neoprene rubber take-up belt; Synchronous Motor Drive; and molded-rubber 115 Volt Power-Cord. Filmagnetic can be installed in any "Pro-600 Special" by user at any future time without the use of tools. (When ordering, please specify 50 or 60 cycles.) Camera with above built-in features (less Magazines, Finders and Lenses). Net weight 14½ pounds.

Auricon "Pro-600 Special" Optional Camera Outfits

Grouped for your convenience when ordering.

C-20—AURICON "PRO-600 SPECIAL" CAMERA OUTFIT

CM-77-1 for Variable-Area Recording.

OUTFIT CM-77-1 INCLUDES:

1. "Pro-600 Special" Camera with built-in features.
2. One 400-foot Film Magazine Model M-77-4.
3. Galvanometer Model T-70-A for Variable-Area sound.
4. Amplifier, Model RA-31-AD7, for Variable-Area sound.

C-21—AURICON "PRO-600 SPECIAL" CAMERA OUTFIT

CM-77-2 for Variable-Density Recordings.

OUTFIT CM-77-2 INCLUDES:

1. "Pro-600 Special" Camera with built-in features.
2. One 400-foot Magazine Model M-77-4.
3. Galvanometer Model T-70-D for Variable-Density sound.
4. Amplifier, Model RA-31-AD7, for Variable-Density sound.

C-22—AURICON "PRO-600 SPECIAL" CAMERA OUTFIT

CM-77-3 for Filmagnetic Sound Recording on film with pre-stripped magnetic track.

C-23 —AURICON "PRO-600 SPECIAL" COMBINATION OUT-

FIT CM-77-4. Records either Variable-Area Sound-on-Film optical track with picture, or Filmagnetic Sound-on-Film with picture. Can be converted from Optical to Magnetic in 60 seconds without the use of tools.

COMBINATION OUTFIT CM-77-4 INCLUDES:

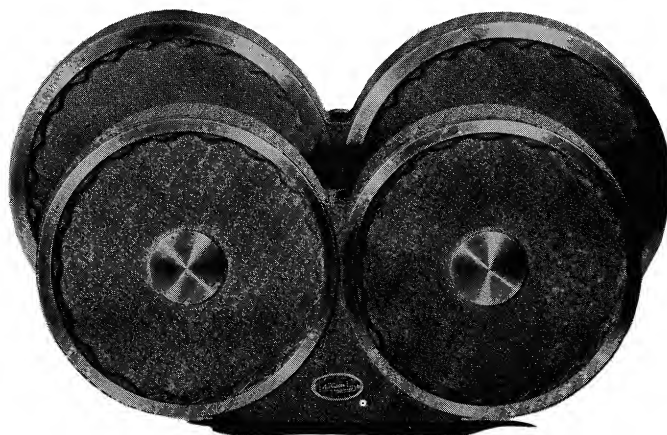
- 1 to 3 "Pro-600 Special" Outfit CM-77-3.
4. Galvanometer Model T-70-D for Variable-Area sound.
5. Amplifier, Model RA-31-AD7 for Variable-Area sound.

C-24 —AURICON "PRO-600 SPECIAL" COMBINATION OUT-

FIT CM-77-5. Records either Variable-Density Sound-on-Film optical track with picture, or Filmagnetic Sound-on-Film magnetic track with picture. Can be converted from Optical to Magnetic in 60 seconds without the use of tools.

COMBINATION OUTFIT CM-77-5 INCLUDES:

- 1 to 3 "Pro-600 Special" Outfit CM-77-3.
4. Galvanometer Model T-70-D for Variable-Density sound.
5. Amplifier, Model RA-31-AD7 for Variable-Density sound.



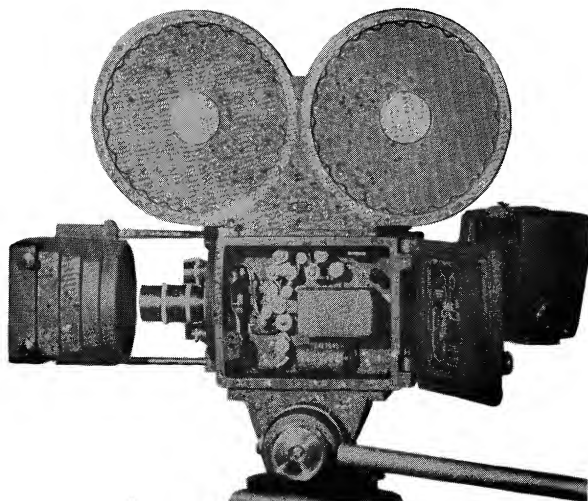
Picture shows comparison between 600-ft. and new 400-ft. magazine.

C-25 — 400-FOOT FILM CAPACITY 16MM AURICON FILM

MAGAZINE MODEL M-77-4, for Auricon "Pro-600 Special" Camera Model CM-77; positive roller light-trap with undercut black nylon rollers, cannot scratch film or leak light when used with new ultra-fast films. Equipped with square-spindles to take daylight-loading spools, plus adapters for "laboratory pack" film on plastic cores. Net weight 4½ pounds.

Auricon "Pro-600"

ALC



C-26 - AURICON "PRO-600" CAMERA HEAD (SELF-BLIMPED)

MODEL CM-75, and Zoom-lens Door without finder, with built-in features including: "C" Mount for one lens; self-illuminated geared Footage Counter; Push-Button "on-off" with Safety-Interlocked-Film-Flow; built-in Electric Heater with Thermostat Control; Auricon-Electromatic Film take-up; Synchronous-Motor Drive; and molded-rubber 115 volt Power-Cord. Net weight 21 pounds. (When ordering, please specify 50 or 60 cycles.) Camera with built-in features (less Magazines, Finders, Lenses).

C-27 - AURICON AUTO-PARALLAX VIEW FINDER (Model EIF-20)

Mounted on a special "PRO-600" Camera Door, furnished in place of regular "Zoom-lens" Door. This Finder shows Camera-man a large, upright image, correct right-to-left, on ground-glass. Finder image may be viewed with both eyes at any distance behind Camera, without annoying reflections even in direct sunlight. Automatic parallax correction Finder is focussed. Covers 17mm wide-angle Lens field, with Mattes for 1", 2" and 3" Lenses. (Others available.) Net weight 5 pounds. Finder & Door Combination. Model K-4228. In place of "Zoom-Lens" Door. (Additional EIF-20 Finder Mattes for other Lenses available.)

C-28 - TV LENS MATTES FOR MODEL EIF-20 FINDER show both TV field and film-camera field of view. (Specify lens focal-length when ordering.)

C-29 - AURICON STANDARD FINDER (Model SF-10) Mounted on a special "PRO-600" Camera Door, furnished in place of regular "Zoom-Lens" Door. Finder covers 13mm wide-angle lens field, with Mattes for 17mm, 1", 2" and 3" Lenses Furnished. Net weight 3 1/2 pounds. Finder & Door Combination. Model K-4229. In place of "Zoom-Lens" Door. (Additional SF-10 Finder Mattes for other Lenses available.)

C-30 - ZOOM-LENS "AURICON PRO-600" CAMERA DOOR, MODEL K-4230, for use with "Zoom" type lenses which incorporate their own interlocked "Zoom" type finder. Without the use of tools, this "Zoom" Door is instantly interchangeable with the regular Auricon Finder and Door Combinations (above) so that the "Zoom" Lens with its own finder, can be used for any individual scene when desired. Net weight 1 pound.

C-31 - 3-LENS TURRET, furnished in place of Single-Lens Mount, takes three "C" mount lenses plus three Tele-Finder Objective Lenses. Includes Turret-Lock-Knob to prevent accidental rotation of Turret when an extra-heavy Telephoto or "Zoom" Lens is being used on the Turret.

C-32 - COST TO INSTALL 3-LENS TURRET on existing single-lens-mount "PRO-600" Camera, Model CM-75 (less Lenses).

C-33 - CRITICAL GROUND-GLASS FOCUSING (operates by swinging 3-Lens Turret 1/4 turn to bring picture-taking lens in front of Ground-Glass for focussing); can be installed only on Camera equipped with a 3-Lens Turret. Includes 7X Ground-Glass Magnifying Eyepiece, and Turret-interlocked Safety-Switch so that Camera will not run, if lens is in "Focus" position.

C-34 - COST TO INSTALL CRITICAL GROUND-GLASS FOCUSING on existing "PRO-600" Camera already equipped with 3-Lens Turret.

C-35 - TELE-FINDER OPTICAL SYSTEM and rear Eye-Piece with rubber Eye-Cup. This finder optical-system plus Tele-Finder Objectives on lens-mount (Single-Lens, or 3-Lens Turret) provides a 10X magnified "rifle-scope" type View-Finder for Telephoto-Lens picture-taking.

NOTE: (Tele-Finder Objective Lenses not included. Please order separately.)

C-36 - COST TO INSTALL TELE-FINDER OPTICAL SYSTEM (as described above) on existing "PRO-600" Camera.



Auricon "Pro-600"

C-37—LENS AND TURRET "BLIMPING" HOOD, prevents slightest Camera-noise from reaching the recording microphone when shooting close-ups. Complete with removable mounting-bracket and stainless steel support rods. Net weight 3 1/2 pounds. (Fits any "PRO-600" Camera.)

C-38—AUXILIARY FOLDING SUNSHADE, mounts on "Blimping" Hood (above) for operation of Camera in direct sunlight or bright studio lights. Net weight 1/2 pound.

C-39—600-FOOT CAPACITY 16mm AURICON "PRO-600" FILM MAGAZINE, MODEL M-75-6, with ultra-smooth black-nylon light-traps, cannot scratch film. Provides 16 1/2 minutes of continuous filming. Net weight 7 pounds.

C-40—MAGAZINE TAKE-UP BELT, spare belt for "PRO-600" Camera, molded of Neoprene rubber, noiseless and oil proof. Net weight 1 oz.

C-41—AURICON "PRO-600" CARRYING TRUNK, MODEL K-3742 (ideal for location work). To carry Camera with either Model SF-10 or ELF-20 Finder mounted, and a 600-foot film Magazine on Camera; carries camera with film threaded, ready-to-shoot. Velvet-lined interior with compartment for two extra magazines and accessories; Case exterior of heavy-duty fibre. Net weight 32 pounds.

C-42—AURICON "PRO-600" CARRYING CASE, MODEL K-4290. Takes Camera head only (without magazine), velvet-lined and fitted interior; exterior of heavy-duty fibre. Net weight 18 pounds.

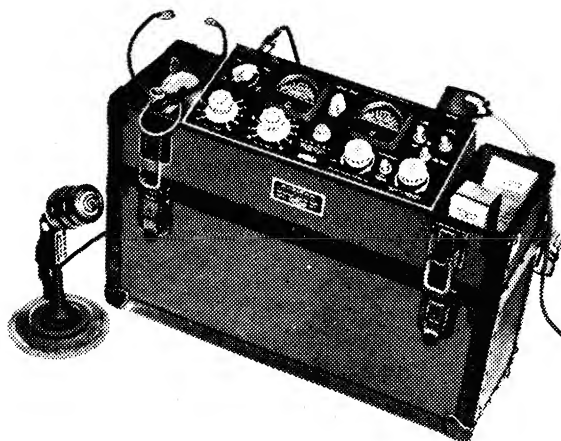
C-43—AURICON "PRO-600" CARRYING CASE, MODEL K-4289, for three 600-foot film Magazines, velvet-lined and fitted interior; exterior of heavy-duty fibre. Net weight 16 pounds.

C-44—GALVANOMETER AND OPTICAL-SYSTEM, MODEL T-70-A, for recording "Variable-Area" (RCA type) optical sound-track on film; mounted and film-tested in "PRO-600" Camera.

C-45—GALVANOMETER AND OPTICAL-SYSTEM, MODEL T-70-D, for recording "Variable-Density" (W.E. type) optical sound-track on film; mounted and film-tested in "PRO-600" Camera.

C-46—AMPLIFIER, MODEL RA-31-AD7, for use with Model T-70-A "Variable-Area" Galvanometer or Model T-70-D "Variable-Density" Galvanometer above. Amplifier has inputs for Microphone and Phono, Volume-Indicator Meter, Sound-Track Exposure Meter; includes Auricon E-6 High-Fidelity Microphone, 50-foot Microphone Cable, Microphone Desk-Stand, Stethoscope-Headphone, Tubes, Batteries, Connecting Cables, and Instruction Book; complete in custom-built professional heavy duty fibre carrying case. Net weight 28 pounds.

C-47—AMPLIFIER, MODEL NR-25-A7, with "noise-reduction" circuit for use with Model T-70-A "Variable-Area" Galvanometer above. Model NR-25 Amplifier is improved version of former NR-24 Model. "Noise-Reduction" bias on the sound-track reduces the background-noise (which is like reducing needle-scratch on a phonograph record) when your film is being played on a sound-projector. Includes Auricon E-6 High-Fidelity Microphone, Microphone Desk-Stand, Cannon Input Plugs, al Tubes, Batteries, Stethoscope-Headphones, and connecting cables, in a custom-built, heavy-duty fibre carrying case. Net weight 37 pounds.



C-48—AMPLIFIER, MODEL NR-25-D7, with "noise-reduction" circuit, for use with Model T-70-D "Variable-Density" Galvanometer above. Includes all Cables and Accessories as supplied with Amplifier Model NR-25-A7 (see description above) including heavy-duty Fibre Carrying Case. Net weight 37 pounds.

C-49—"MODULITE" GALVANOMETER, MODEL "S", with Noise-Reduction Shutter and recording Optical System, for "Variable-Area" shutter-noise-reduction (RCA type) hairline-centered optical sound-track. Installed and film-tested in "PRO-600" Camera.

C-50—AMPLIFIER, MODEL NR-25-S7, with "Noise-Reduction" bias circuit for use with Model "S" Modulite Galvanometer above. With Cannon Input Plugs, high fidelity E-6 Microphone, all Tubes, Batteries, Stethoscope-Headphones, and connecting Cables in a custom-built professional heavy-duty Fibre Carrying Case. Net weight 37 pounds.

C-51—AURICON PROFESSIONAL TRIPOD, MODEL FT-10, with spring-balance pan-tilt Head which compensates for Camera weight at any tilt position. Net weight 27 pounds.

C-52—CARRYING CASE, MODEL K-1791, for Auricon Tripod, Model FT-10, constructed of Fibre and Plywood with rubber lining for Tripod Head protection. Net weight 17 pounds.

C-53—AURICON "HI-HAT" for use with Model FT-10 Pan-Tilt Head, fixed mounting arrangement. Net weight 4 pounds.

C-54—COLLAPSIBLE TRIANGLE, adjustable, holds Tripod on slippery floors. Net weight 4 pounds.

AURICON "SUPER-1200" (and "PRO-600") TELE-FINDER OBJECTIVE LENSES complete with Retaining-Rings and Mounting-Ball-Bases. Factory adjusted for accurate focus. Easy instructions supplied for installing on "Super-1200" (or "PRO-600") Cameras. Also used on "Super-1200" Camera

C-55—Tele-Finder Objective, K-2629, matching a 1.5" (40mm) lens.

C-56—Tele-Finder Objective, K-2189, matching a 2" (50mm) lens.

C-57—Tele-Finder Objective, K-2630, matching a 2.5" (63mm) lens.

C-58—Tele-Finder Objective, K-2191, matching a 3" (75mm) lens.

C-59—Tele-Finder Objective, K-2192, matching a 4" (100mm) lens.

C-60—Tele-Finder Objective, K-2193, matching a 6" (150mm) lens.

Other Objectives available on special order.

Auricon "Super-1200"

ALC

C-61—AURICON "SUPER-1200" 16mm SOUND-ON-FILM CAMERA HEAD, SELF-BLIMPED, MODEL CM-74-C, and Zoom-Lens Door without Finder, complete with built-in features including: 3-Lens Turret for "C" Mount Lenses and with mounts to take 3 Tele-Finder Lenses working with built-in 10X Focusing Telescope; Reflex thru-the-lens "Super-1200" Precision Ground-Glass Focus System; Exclusive Auricon Jewel-Hard Sapphire Film-Gate; Built-in Synchronous Motor for 115 volt AC operation; Electromatic Film-Magazine Take-up System; Safety film-flow Indicator with Warning Buzzer and Light; "Blimped" Hood and Folding Sunshade for Lens-Turret; Illuminated Footage and Frame Counter; Thermostatically-controlled electric Heater for cold weather operation; (less Magazines, Finder, Tele-Finder Objectives, Lenses and Optical sound-recording Galvanometer). Net weight 32 pounds. Please specify for 50 or for 60 cycle, 115 volt operation.

C-62—VARIABLE SHUTTER FADE-IN & OUT MECHANISM, installed in above Camera. Controls variable Shutter opening continuously from 1/50th second exposure per frame maximum, to completely closed while camera is running, with "lock" points at "Closed", 1/200th, 1/100th, 1/75th and 1/50th second.

C-63—1200-FOOT FILM CAPACITY 16mm "SUPER-1200" FILM MAGAZINE, MODEL M-74-12, roller construction of positive light-trap provides simplified loading under "dark-room" conditions. Net weight 10 pounds.

C-64—600-FOOT FILM CAPACITY 16mm "SUPER-1200" FILM MAGAZINE, MODEL M-74-6, with same convenient light-trap as above. Net weight 6½ pounds.
NOTE: "SUPER-1200" MAGAZINES ACCOMMODATE PROFESSIONAL TYPE "LABORATORY PACK" FILM ON PLASTIC CENTERS. (Not for daylight-loading spools.)

C-65—MAGAZINE TAKE-UP BELT, spare belt for magazine. Molded of Neoprene rubber, noiseless and oil-proof.

C-66—AURICON AUTO-PARALLAX VIEW FINDER (Model EIF-20) mounted on a special "Super-1200" Camera Door, furnished in place of regular Zoom-Lens Door. This Finder shows camera-man a large, upright image, correct right-to-left, on large ground-glass, with automatic parallax-correction as Finder is focussed. Covers 17mm wide-angle Lens field, with Mattes furnished for 1", 2" and 3" Lenses (others available). Net weight 5 pounds.

C-67—TV MATTE FOR MODEL EIF-20 FINDER (above) shows television-set frame, plus camera-film field. (Please specify lens-focal-length wanted, when ordering.)

C-68—ZOOM-LENS AURICON "SUPER-1200" DOOR (fits CAMERA Model CM-74-C only), for use with "Zoom" type lenses which have their own interlocked "zoom" type finder. Without the use of tools, this "Zoom" Door is instantly interchangeable with the special Auricon Model EIF-20 Finder and Door (above) so that the "Zoom" Lens with its own finder, can be used for any individual scene when desired. "Zoom" Door only, for interchangeable use on a "Super-1200" Finder and Door. Net weight 1 pound.

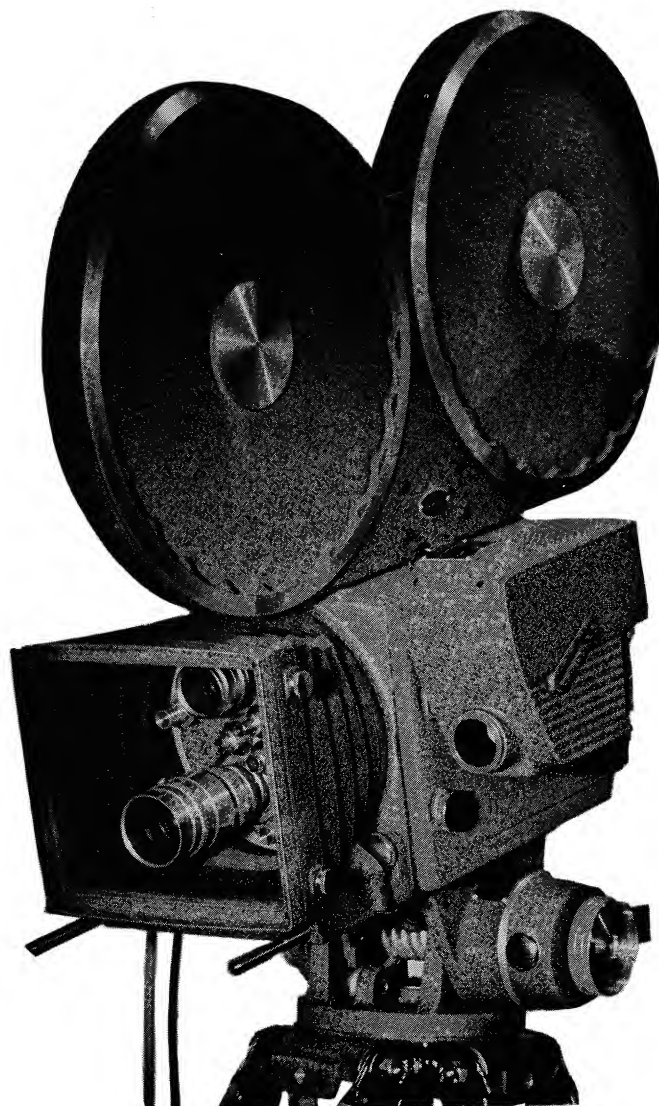
C-69—MODEL "S" MODULITE VARIABLE-AREA SOUND-ON-FILM RECORDING GALVANOMETER, produces shutter-noise-reduction type hairline-centered sound track. Complete with optical system, installer and film-tested in "Super-1200" Camera.

C-70—AURICON MODEL NR-25-57 AMPLIFIER, with Noise-Reduction Circuit for Model "S" Modulite Galvanometer, Cannon Input Plugs, high-fidelity Microphone, all Tubes, Batteries, Headphones and connecting Cables in a heavy-duty Fibre Carrying Case. Net weight 37 pounds.

C-71—MODEL T-70-D VARIABLE-DENSITY SOUND-ON-FILM RECORDING GALVANOMETER, complete with optics, installed in "Super-1200" Camera.

C-72—AURICON MODEL NR-25-D7 AMPLIFIER, with Noise-Reduction Circuit for Model T-70-D Galvanometer, Cannon input plugs, High-Fidelity Microphone, all Tubes, Batteries, Headphones and connecting cables in a heavy-duty Fibre Carrying Case. Net weight 37 pounds.

C-73—AURICON "SUPER-1200" CARRYING TRUNK, MODEL K-2325 (for location work). Carries Camera with one 1200-foot Magazine mounted on Camera and film threaded in Camera, ready to shoot. Velvet lined interior with large compartment for accessories; exterior of heavy-duty Fibre. Net weight 37 pounds.



C-74—AURICON "SUPER-1200" CARRYING TRUNK, Model K-4607 (for location work). Carries Camera with 600-foot Magazine mounted on Camera and film threaded in Camera, ready to shoot. Also carries two spare 600-foot Magazines. Velvet lined interior with large accessory compartment; exterior of heavy-duty Fibre. Net weight 29 pounds.

C-75—AURICON "SUPER-1200" CARRYING CASE, Model K-2321. Takes camera Head only (without Magazines), velvet lined and fitted interior; exterior of heavy-duty Fibre. Net weight 19 pounds.

C-76—AURICON "SUPER-1200" CARRYING CASE, Model K-2323, for THREE 1200-FOOT FILM MAGAZINES, velvet lined and fitted interior; exterior of heavy-duty Fibre. Net weight 16 pounds.

C-77—AURICON "SUPER-1200" CARRYING CASE, Model K-4289, for THREE 600-FOOT FILM MAGAZINES, velvet lined and fitted interior; exterior of heavy-duty Fibre. Net weight 16 pounds.

C-78—AURICON TRIPOD, Model FT-10-S12, with heavy-duty spring-balanced pan-tilt Head, specially designed to compensate for the weight of the "Super-1200" Camera. Net weight 27 pounds:

C-79—CARRYING CASE, Model K-1791, of Fibre and Plywood construction, for Model FT-10-S12 Tripod above. Net weight 17 pounds.

TELEFINDER OBJECTIVE LENSES — see page 4

TV-T SHUTTER

Auricon TV-T Shutter can be installed in any Auricon Camera to produce 16mm Kinescope Recordings, picture and sound, at 24 frames per second. These films can be projected on any standard 16mm sound projector, or be re-telecast. They can be photographed from a standard-type home TV Receiver or from a closed-circuit line-monitor at the TV station. Cameras equipped with the TV-T Shutter can also take normal motion pictures of "live" subjects by using a picture exposure of 1/60th of a second instead of the 1/50th of a second used on standard Auricon Sound Cameras.

C-80—"TV-T" Shutter, ordered factory installed on "Super-1200" Model CM-74-C when ordered with new Camera. NOTE: Existing Auricon "Super-1200" Cameras, Model CM-74; CM-74-A; CM-74-B and CM-74-C can be converted to TV-T Shutter on an exchange basis.

C-81—Conversion of Variable-Shutter to fixed "TV-T" Shutter.

C-82—Conversion of standard fixed Shutter to "TV-T" Shutter.

C-83—TV-T Shutter, ordered factory installed when ordered with new Camera (Pro-600 and Cine-Voice).

C-84—Conversion of existing Auricon-Pro, PRO-600, or Cine-Voice Cameras to "TV-T" Shutter on an exchange basis. NOTE: When a "TV-T" Shutter is to be installed in a CINE-VOICE Camera, Model CM-72 or CM-72A (usually supplied with a constant-speed motor as standard equipment), this constant-speed motor must be replaced with a synchronous motor. To check if your Cine-Voice Camera is already equipped with a synchronous motor, check for the word "SYNCHRONOUS" engraved on the Cine-Voice Footage-Indicator name-plate. All Auricon-Pro (Model CM-71, PRO-600 (Model CM-75, and Super-1200 (Model CM-74) Cameras are always furnished with synchronous motors as standard equipment at the factory, so these Cameras DO NOT require a motor-conversion when the Auricon "TV-T" Kinescope-Recording Shutter is installed.

Accessories & Lenses

C-85—FOCUSING PRISM & MAGNIFIER for use with Cine-Voice Model CM-72 or PRO-600 Model CM-75 Cameras. Prism slips into Camera gate in place of the film, without use of tools. Provides critical ground-glass full-frame focusing and shows enlarged image of picture in Camera gate, for lining-up and focusing the TV Picture Tube image in the Camera gate frame, after which the Prism is removed and film threaded as usual in the Camera gate. Also useful for shooting titles, photomicrography, etc. Focusing Prism and Hand-Magnifier, complete with instructions.

C-86—AURICON BATTERY ELIMINATOR, Model EB-20, eliminates all batteries in NR-24 and NR-25 Type Auricon Amplifiers, making the Amplifier entirely 115 Volt, 50-60 Cycle A.C. operated. Amplifier battery-leads plug into a Terminal-Box from the Battery Eliminator, and may be disconnected without tools, when regular portable battery operation is again desired. Net weight 35 pounds.

C-87—AURICON "B" BATTERY ELIMINATOR, Model EB-10, eliminates the four 45 volt "B" batteries used in NR-24 and NR-25 Amplifiers. Operates from 115 Volt, 50-60 Cycle A.C. current. Net weight 17 pounds.

C-88—AURICON "PORTABLE POWER-SUPPLY" UNIT, Model PS-21A1, consisting of a 12 volt non-spill Aircraft Storage Battery and a Rotary-Converter generating 60 watts of 115 volt A.C., plus a control panel with Frequency Regulator and Frequency Meter for exact output of 60 cycles. (50 cycle, 115 volt units available on special order.) Total net weight, 2 cases, 61 pounds. Specify 50 or 60 cycle when ordering.

C-89—BATTERY CHARGER, 12 volt tapering Selenium-Rectifier with Meter, automatic Circuit-Breaker protection, and connecting cables for charging "Portable Power-Supply" 12 volt battery. Net weight 12 pounds.

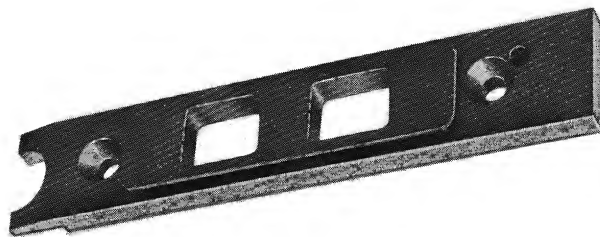
C-90—BATTERY, extra 12 volt non-spill Aircraft Storage Battery. Net weight 39 pounds.

C-91—COMPLETE SET OF TUBES FOR ALL NR-25 TYPE AURICON AMPLIFIERS.

C-92—EXPOSURE LAMPS, selected and pre-focused, for Auricon Sound-on-Film Optical Recording. Please specify Amplifier Model Number when ordering Lamps (such as NR-25-A7; NR-40-D4, etc.).

C-93—POWER CABLE, molded rubber, 115 volt A.C.

Magazine Adapter



C-94—Magazine adapter, for using 1200' Auricon magazine on a Pro 600 camera body. Precision machined, black anodized.

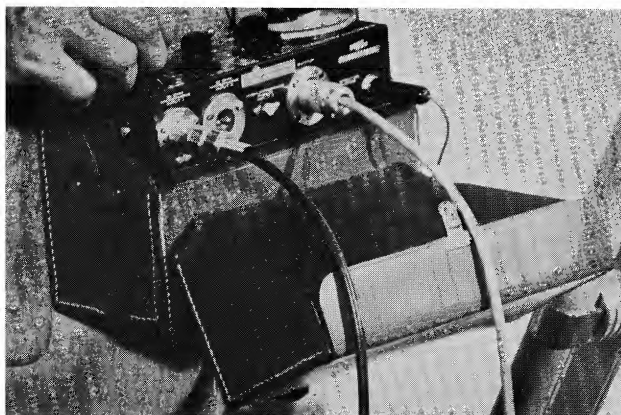
Auricon "Filmagnetic"

ALC

Transistorized "Filmagnetic" Sound on film recording system, consisting of Twin-Head Transistor-Matched "Gold Seal" camera recording unit with magnetic record and instant-monitor heads, Model RPH-11. Includes all-transistorized Filmagnetic amplifier, model MA-11, with 14 temperature compensated transistors; Model E-7 250 ohm transistor matched microphone, 50 ft. microphone cable, microphone desk stand, headphones, connecting cables and instructions. Amplifier operates from built-in re-chargeable battery for complete portability, or from AC power pack and charger, Model BC-10, which operates the MA-11 amplifier from 115 volt 60 cycle A.C., or re-charges battery overnight. Filmagnetic Outfit is furnished complete in rugged dispatch-type carrying case, fitted and velvet lined, covered in Tuscany-maroon Vinyl.

C-95 — Complete Filmagnetic System installed as original equipment in new Auricon camera (with or without optical sound), net wt. 26 lbs.

The new all-transistorized Filmagnetic Model MA-11 System can be used in any Auricon camera already equipped to take the former MA-10 Filmagnetic System.



Factory Conversion

Your existing Auricon camera (with or without optical sound) can be modified to accommodate the Filmagnetic Recording Unit. Prices include any minor camera repairs or parts that must be replaced due to normal camera wear, in order that the full benefits of the Filmagnetic installation are realized. **NOTE: TRANSPORTATION AND BROKERAGE TO AND FROM THE FACTORY IS NOT INCLUDED IN THE PRICE.**

Filmagnetic Model MA-11 Amplifier, with camera unit installed on your existing . . .

C-96 — Cine-Voice.

C-97 — Pro-200.

C-98 — Pro-600.

C-99 — Pro-600 Special (no modification necessary).

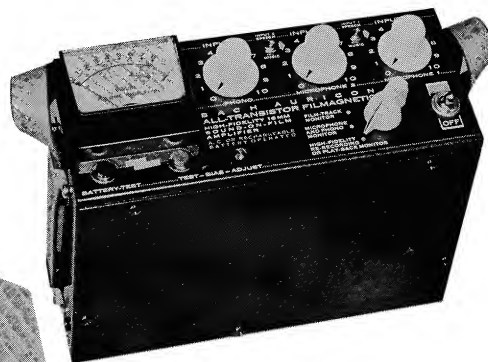
C-100 — Super 1200.

Auxiliary field case for Filmagnetic MA-11 amplifier. Genuine, top grain, gold tan cowhide leather carrying case, with precision imported lock, sturdy linen-sewn edges, velvet lined, protects amplifier for field use. Adjustable shoulder strap gives you ultra-portability when travelling light. Holds amplifier only, securely locked into bottom of case for use under rugged newsreel operating conditions.

C-101 — Filmagnetic Field Case, Model K#4496, net wt. 13 1/4 lbs.

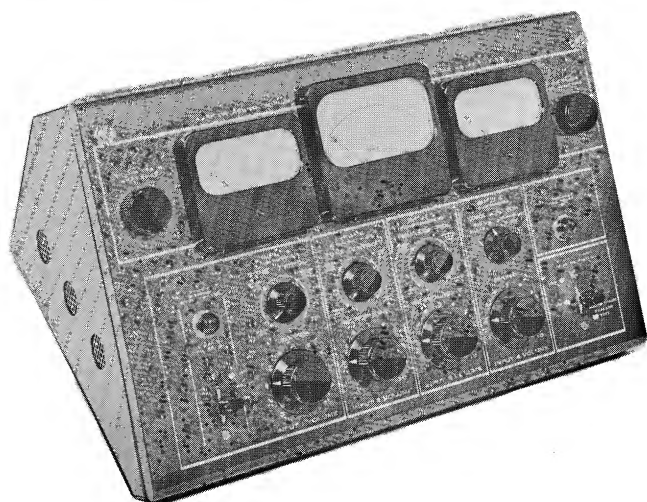
Filmagnetic Head Assembly

C-102 — REPLACEMENT MAGNETIC RECORD AND MONITOR HEADS—Model RKH-11 for use with MA-11 Transistorized Amplifier.





Auricon A.C. Amplifier



MODEL NR-40 AURICON "CUSTOM" ALL-AC-OPERATED AMPLIFIER (uses no batteries), for 16mm Optical Sound-on-Film Recording. Complete with separate Model PP-40 Power Pack, Amplifier-to-Power-Pack Cable, Amplifier-to-Recorder Cable and molded-rubber Power-Cord to connect Power-Pack to 115 volt AC power outlet. Operates from 115 volt 50 or 60 cycle current, 125 watts. May also be used with Auricon Single-System Optical-Sound Cameras. Less microphone and carrying case. Net weight 52 pounds. The Auricon "Custom" all-AC-operated Amplifier (Model NR-40) is available in six sub-models for use with a variety of Auricon Galvanometers and sound-track exposure lamps. Please specify which sub-model is wanted, when ordering.

MODEL NR-40-A4 AMPLIFIER. For use with T-70 Variable-Area Galvanometer (uni-lateral) and 4-volt, .75 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-A4 (battery operated) Amplifier.

C-103 —

MODEL NR-40-A7 AMPLIFIER. For use with T-70 Variable-Area Galvanometer (uni-lateral) and 7-volt, .2 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-A7 (battery operated) Amplifier.

C-104 —

MODEL NR-40-S4 AMPLIFIER. For use with Modulite Model "S" (Shutter Noise Reduction) Variable-Area Galvanometer and 4-volt, .75 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-S4 (battery operated) Amplifier.

C-105 —

MODEL NR-40-S7 AMPLIFIER. For use with Modulite Model "S" (Shutter Noise Reduction) Variable-Area Galvanometer and 7-volt, .2 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-S7 (battery operated) Amplifier.

C-106 —

MODEL NR-40-D4 AMPLIFIER. For use with T-70D Variable-Density Galvanometer and 4-volt, .75 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-D4 (battery operated) Amplifier.

C-107 —

MODEL NR-40-D7. For use with T-70D Variable-Density Galvanometer and 7-volt, .2 ampere sound-track exposure lamp. Can be used interchangeably with NR-25-D7 (battery operated) Amplifier.

C-108 —

CARRYING CASE FOR NR-40 AMPLIFIER ONLY, MODEL K-3628. Heavy-duty, fibre-covered, velvet lined. Net weight 19 pounds.

C-109 —

CARRYING CASE FOR PP-40 POWER-PACK, MODEL K-4183. Heavy-duty, fibre-covered, velvet lined with compartment for Microphone and Cable. Net weight 16 pounds.

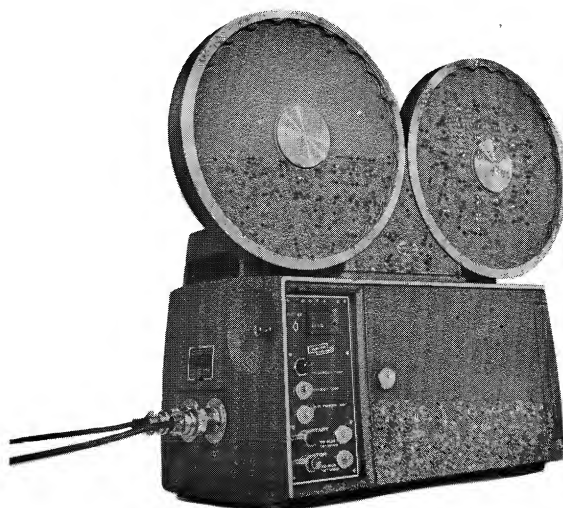
C-109A —

"Auricon 1200" RM-30

Optical Recorder

- Available for Variable-Area or Variable-Density Optical Sound-On-Film Recording. Can be supplied for use with existing Auricon Amplifiers.
- 1200 ft. Film Magazines for up to 33 minutes of continuous recording. 600 ft. Magazines also available. Model RM-30 Recorded uses same Magazines as "Super-1200 Model CM-74" Camera.
- Sturdily constructed of aluminum castings, precision machined and attractively styled. Finished in a gun-metal color baked-enamel.
- Self-blipped with sponge-rubber interior lining. Completely quiet in operation, can be run within 6 feet of the recording microphone. Push-button Control Panel with Indicator-lights for dependable operation.
- Safety-interlocked film-flow. Recorder will not run unless take-up-belt is in correct position, etc.
- Triple-filtered film-flow insures "flutter-free" and "wow-free" High Fidelity Recording.

The Indicator Lights on the RM-30 Recorder Control Panel, show at a glance that the machine is running film satisfactorily. The "Recorder On" Light glows only when energized by film-operated safety-switches which are part of the RM-30 Recorder film-flow path. The Recorder is powered with a reversible, synchronous motor permitting "A" or "B" Wind emulsion-position sound-tracks to be recorded. Indicator-lights on the Control Panel show the position of the Recorder-Motor reversing-Switch for making "A" or "B" tracks. Full instructions for using "A" or "B" wind are furnished. The film at the recording position is edge-guided by jewel-hard Sapphire surfaces (U.S. Patent 2,506,765) for precision placement of the sound-track on film.



C-110—Model RM-30.

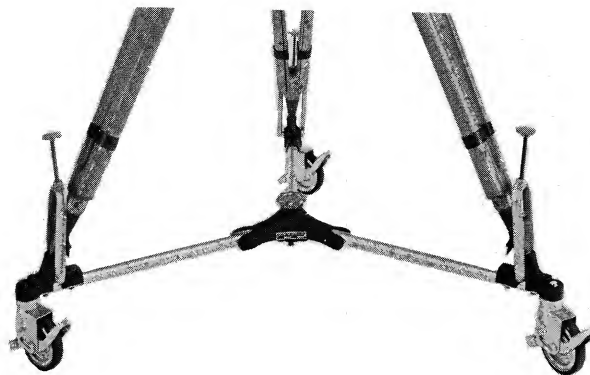
National Cine Equipment

ALC

Hydrofluid Tripod

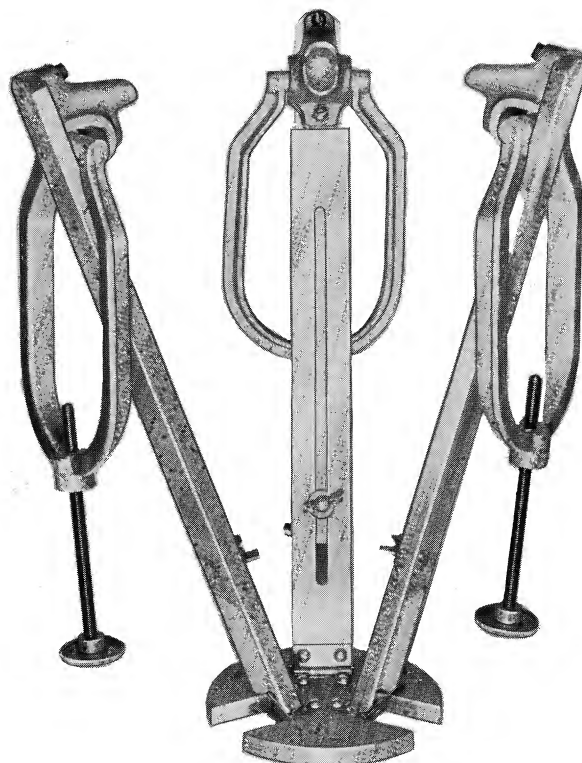


Dolly



C-115—Tripod dolly c/w hold down clamps. Fits any camera tripod with spike feet.

Triangle



Larger Silicone Dampening Area Than Any Other Tripod In Its Class!

- Designed for professional cameramen.
- Velvety smooth, jerk-proof pan and tilt action, utilizing the dampening effect of silicone.
- Aluminum construction.
- Silicone loaded — temperature range —130+500F.
- Precision ball-bearings. Mounted on pan and tilt shafts for smooth action and alignment.
- Pan 360°.
- Tilt 80°.
- First tripod of its kind with ball-type levelling at bottom of base with positive lock at NO EXTRA CHARGE.
- Tripod base of seasoned maplewood. Legs with self-aligning leg locks.
- For all cameras 40 lbs. or less.

C-111 — Head and Legs.
C-112 — Baby Legs only.
C-113 — Carrying Boot.
C-114 — Hi-Hat.

Prevents tripod legs from spreading.
C-116— Triangle only
C-117— Triangle with hold down clamps
Also used on "Super-1200" Camera.

Pro-Jr Tripod



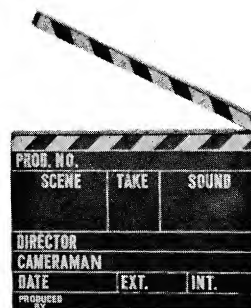
C-118 — Pro Jr Tripod, Legs only.
C-119 — Pro Jr Tripod with Friction Head.

Changing Bag



C-121—Film Changing Bag. Permits loading of magazines in full daylight.

Clap Stick



C-122—Clapstick for sync-sound shooting.

Sta-Set Pinrests



Rubber grips with non-slip tread, prevents tripod from sliding on smooth floors. Fits most tripods.
C-120—Complete set of 3

Miller

MILLER FLUID HEADS

C-123 — Model "D".

C-124 — Model "PRO" (professional).

MILLER GROOVED LEG TRIPODS

(Standard & Baby Models — same price)

C-125 — With Ball Leveling Top for "D" Head.

C-126 — With Ball Leveling Top for "Pro" Head.

MILLER BALL LEVELING TOP ONLY

(Will fit any tripod in the Jr. class)

C-127 — For "D" Head.

C-128 — For "Pro" Head.

MILLER BALL LEVELING HI HAT

C-129 — For "D" Head.

C-130 — For "Pro" Head.

MILLER ADAPTER PLATE

(To fit "D" Head to any tripod top in the Jr. Class)

(Not needed for Miller Tripod)

C-131

CAMERA PLATE FOR KODAK CINE SPECIAL ONE & TWO

C-132

CAMERA PLATE FOR ARRIFLEX 35MM

(Arriflex 16mm fits regular plate on both heads)

C-133



Unique variable shutter — This new device makes it possible to achieve all the special effects previously confined to professional movie-making only. By changing the opening angle of the variable, or "variable blade", shutter, the film exposure time is affected accordingly, without the film speed being modified. It therefore not only allows perfectly smooth fade-ins and fade-outs, but also enables a wide aperture to be maintained in bright conditions which would normally necessitate stopping down — this, of course, gives great control over depth of field.

Reflex Viewfinder

On the H16 Reflex, viewing is through the taking lens. The image received is bright and large (ratio 1:1 at standard focal length). The reflex viewfinder ensures correct framing of the subject and accurate focussing on the ground glass screen. It enables the depth-of-field and the lighting of the scene to be estimated, and the focal length of the lens and the colour of the filter in use to be checked.

The prism system adopted for the H16 Reflex camera gives a flicker-free picture in the reflex viewfinder. Although the reflex prism can be swung out of position so that all its surfaces can be cleaned, its precise setting cannot be disturbed.

Variable Shutter

The H16 Reflex is equipped with a shutter whose opening angle can be varied — before or during filming — by a lever, operated manually or by an automatic device, the RX-Fader. The variable shutter makes it easy to achieve fade-ins, fade-outs and lap dissolves. It can also be used to reduce the depth-of-field and to compensate for dazzling light (when shooting snow or water scenes, or using a high-sensitivity film). The variable shutter increases picture sharpness of fast moving subjects, a considerable advantage when films have to be analysed frame by frame (science, sports, industry, etc.)

H-16 — REFLEX — MARK II

REFLEX FOCUS: — VARIABLE SHUTTER

C-134 — Reflex, with Switar 25mm f:1.4 RX; Switar 75mm f:1.9; Switar 10mm f:1.6 RX; Reflex Focus; Filter Slot; Turret Handle; Octameter; Field Adapter Cadis.

C-135 — Reflex, with Switar 25mm f:1.4 RX; Switar 16mm f:1.8 RX; Yvar f:2.8.

C-136 Reflex, with Switar 25mm f:1.4 RX.

C-137 — Reflex, Body only.

C-138 — Equipped with the unique Vario-Switar 86 EE Zoom lens.

C-139 — As above, but with the RX-Fader, an automatic shutter control device.

C-140 — RX-Fader only.

This particularly useful accessory automatically controls closing and opening of the variable shutter. Accordingly, fades can be obtained with absolute regularity and precision.

Zoom Lenses

C-141 — Vario Switar 16mm - f:2.5; 18 to 86mm.

C-142 — Vario Switar 16mm 86EE.

C-143 — Angenieux 12/120mm f:2.2; for H-16 RX.

C-144 — Angenieux 12/120 f:2.2; for H-16-S with viewfinder.

C-145 — Pan Cinor Compact f:3.8; 17 to 85mm; for H-16 RX.

Carrying Cases

C-146 — For Pan Cinor "85" without camera.

C-147 — For Angenieux 12/120mm without camera.

C-148 — For Angenieux 12/120mm on H-16 RX.

Accessories

C-149 — Close-up attachment #1 — 79" to 43" for Pan Cinor 85.

C-150 — Close-up attachment #2 — 43" to 32" for Pan Cinor 85.

C-151 — Close-up, Vario Switar 86 or 86EE — 5¼ ft.

C-152 — Close-up, Vario Switar 86 or 86EE — 3 ft.

C-153 — Close-up, Angenieux Zoom — 33".

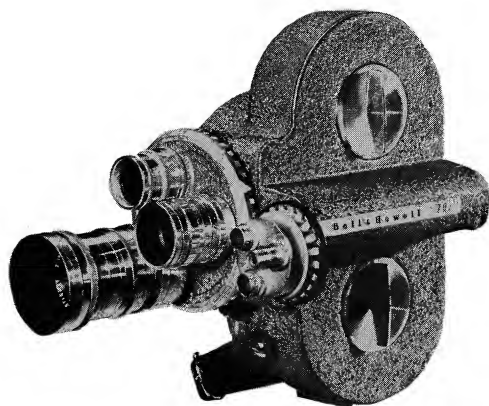
C-154 — Close-up, Angenieux Zoom — 25".

C-155 — Close-up, Extreme Macro for PACOM.

C-156 — Close-up for PACOM down to 23".

C-157 — Wide Angle for PACOM; to 13.5 mm.

Bell & Howell



C-158—70-DR with seven speeds (8, 12, 16, 24, 32, 48, 64 f.p.s.); three-lens turret gear-coupled to matching positive viewfinder turret, magnified through the lens focusing, forward-reverse hand crank, 22-ft. film run; 1" f/0.95 Angenieux foc. mt. lens.

C-159—Camera same as above complete with the following lenses and matching viewfinder objectives: 10mm f/1.8 Angenieux Wide Angle Lens, 1" f/0.95 Angenieux Lens, 3" f/2.5 Angenieux Telephoto Lens.

C-160—10mm Viewfinder Objective.

C-161—15mm Viewfinder Objective.

C-162—20mm Viewfinder Objective.

C-163—40mm Viewfinder Objective.

C-164—0.5" Viewfinder Objective.

C-165—0.7" Viewfinder Objective.

C-166—1" Viewfinder Objective.

C-167—2" Viewfinder Objective.

C-168—2.8" Viewfinder Objective.

C-169—3" Viewfinder Objective.

C-170—70-DL-S Combination Case.

C-171—115 V. 60 cycle synchronous — 24 f.p.s. only.

C-172—Hand Grip for Model 70 and 71 Cameras.

C-173—Wrist Strap for Hand Grip.

C-174—Aluminum Film Core Adaptor.

C-175—Winding Key.

C-176—Magazine Take-up Belt.

C-177—Offset Winding Crank.

BELL & HOWELL DESIGN 70—First choice of professionals and amateurs the world over. The 70 has everything required for superb quality movies, and is adaptable to meet any filming problem.

- 3-lens turret coupled with matching positive viewfinder turret. Accepts standard "C" mount lenses.
- Critical through-the-lens focuser. Accurate gear-driven footage indicator.
- Long 22-ft. film run. Fast ratchet winding. Continuous-run lock.
- Takes 100-ft. single, or double-frame roll film. Easy, error-proof threading.
- Handy leather holding strap. Tripod socket. Film plane reference mark.
- Die-cast aluminum construction — lightweight, exceptional strength.

C-178—70-HR with seven-speed, positive viewfinder turret, 1" objective, hand crank, upper rewind knob, shutter stabilizer, Veeder footage counter adaption for external magazine and electric motor. (Motor and magazine extra.)

C-179—As above with 1" f/0.95 Angenieux foc. mt. lens.

C-180—2x Telephoto Attachment.

C-181—Wide Angle Lens Attachment.

C-182—10mm f/1.8 Angenieux Fixed Focus Lens.

C-183—15mm f/1.3 Angenieux Focussing Mount Lens.

C-184—1" f/0.95 Angenieux and Filter Retainer Focussing Mount Lens.

C-185—1" f/1.9 TTH Focussing Mount Lens.

C-186—1" f/2.5 B&H Comat Fixed Focussing Lens.

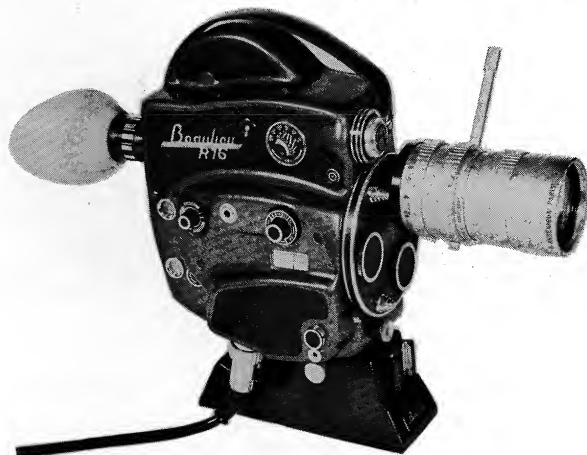
C-187—2" f/2 TTH Teletal Focussing Mount Lens.

C-188—3" f/2.5 Angenieux Telephoto Focussing Mount Lens.

C-189—4" f/4 TTH Focussing Mount Lens.

C-190—2.8" f/2.3 Panchrotal with Sunshade and Series 6 Filter Adapter.

Beaulieu R 16 Electric Camera



BEAULIEU R 16 ELECTRIC CAMERA

R 16 Electric Camera—Beaulieu is first with the only 16mm all-electric lightweight camera with "built-in" precision motor and behind-the-lens photo meter!

FEATURES

- Transistorized electronic speed control — ALL filming speeds from 2 frames/sec. to 64 frames/sec. — calibrated with utmost accuracy by the "built-in" TACHOMETER.
- On-off switch control with forward and full reverse drive at all speeds.
- Remote control by RADIO — photocell — or intervalometer.
- Precision 6 volt "built-in" motor with positive "Jack-Lock" connection.
- Sync-pulse connection for accurate sound recording.
- Lightweight Nickel-Cadmium battery system.
- Gossen Electronic photocell "readouts" total image light on ground glass.
- Mirror-Shutter — 100% of the light on a "Divided-Grain" ground glass with a REAL IMAGE.
- High luminosity reflex view-finder with newly designed 10X optional system.

Zoom Lenses PAN CINOR

ALC

One of the most popular zoom and versatile lenses, due to its convenient wide range covers a field of view from 6° to 56° with a ratio of 10:1, and speed of f/2.2. Available without viewfinder for reflex cameras, or with viewfinder for standard cameras with focusing on the center ground glass of the viewfinder lens. Fast zooms are made with short zoom handle, and slower zooms by geared hand-crank. Sunshade provided with lens.

C-191—Pan Cinor "85"/f:2—With Reflex viewfinder and optical rangefinder. Minimum focal length, 17mm. Maximum focal length, 85mm. Aperture, f:2 to f:16. Focusing, 6 ft. to infinity. Weight with viewfinder, 2 lbs. 2 ozs.

A special feature of the Pan Cinor 85 is the split-image range finder built into the reflex viewer. Also, the reflex viewer is set at an angle which clears the octameter. Thus it is possible to use this Pan Cinor lens with the octameter remaining on the camera body.

The Pan Cinor 85 focuses from six feet to infinity. The image size covers the full Vidicon field.

C-192 — PAN CINOR 85, 17mm to 85mm f:3.8.



The focusing and diaphragm aperture controls on the Pan Cinor have scales marked out in colors, making them easy to read at a glance under all circumstances.

The front mount of the lens is designed to take all the usual accessories, such as lens hoods, close-up attachments and filters for black-and-white or color film.

Angenieux

ANGENIEUX ZOOM LENSES: by Angenieux, France

C-193—Angenieux Zoom Lens LA 2, f/3.5, zooming from 35 to 140mm, in Arriflex mount, without viewfinder (not required for Arriflex 35), including filter holder and ray shade.

C-194—Angenieux Zoom Lens LA 5 AF, f/3.5, zooming from 25 to 100mm, in Arriflex mount, without viewfinder (not required for Arriflex 35), including filter holder and ray shade.

C-195—Lens support bracket for Zoom lens LA 5 AF (indispensable accessory).

C-196—Angenieux Zoom Lens 10 x 25 AF, f/3.2, zooming from 25 to 250mm, in Arriflex mount, without viewfinder (not required for Arriflex 35), including filter holder and ray shade.

C-197—Lens support bracket for Zoom Lens 10 x 25 AF (indispensable accessory).

C-198—12-120mm f/2.2, FOR ARRIFLEX-16 CAMERA without viewfinder, focus 5 ft. to Inf. (not suitable for Arriflex-35).

C-199—12-120mm f/2.2, C mount for B & H and other Standard "C" mount cameras with viewfinder (approx. 7 1/2 ins.).

C-200—12-120mm f/2.2, for Bolex H-16 REFLEX CAMERA without viewfinder

ANGENIEUX ZOOM LENSES WITH COUPLED REFLEX VIEWFINDER

C-201—FOR AURICON CINE-VOICE.

C-202—FOR AURICON PRO-600 SPECIAL or PRO-600.

C-203—FOR AURICON SUPER-1200.

ACCESSORIES

C-204—CLOSE-UP ATTACHMENT No. 1, Range 34-61 in.

C-205—CLOSE-UP ATTACHMENT No. 2, Range 26-34 in.

C-206—CLOSE-UP ATTACHMENT No. 3.

C-207—COLOUR FILTER, Series No. 9.

C-208—NEUTRAL DENSITY FILTER.

C-209—ADAPTER RING.

C-210—RETAINING RING.

C-211—U.V. FILTER.



Spectra

Professional Exposure Meter

The Spectra Professional Gold Seal exposure meter comes with 14 A.S.A. exposure index slides for direct f/stop readings. The dual light scale shows foot candles as well as f/stops. Using interchangeable snap-on attachments gives illumination (with Photosphere), contrast (with Photodisk) and brightness (with Photogrid). Handsomely styled in a velvet lined leather case.

C-212 — Complete unit as above.

C-213 — Replacement Photospheres.

C-214 — Photoshield (protects Photosphere when meter is not in case).



"Combi 500" Exposure Meter

The new Spectra "Combi 500" retains every advantage of the Spectra Professional. It combines a Selenium Cell and newly developed battery operated ultra-sensitive spectrally response corrected, photoconductive cell. The sensitivity is 500 times that of the average Selenium cell meter, and 100 times more sensitive than the Spectra Professional.

C-215 — Complete unit with index slides, and snap-on attachments, in leather case.



Viewing Glasses

BLACK AND WHITE

This viewing filter has been designed to assist the cameraman or lighting director in determining how a scene will be rendered on a panchromatic black-and-white motor picture film. The brightness relationships of the various areas of a motion picture set, both outdoors and in the studio, are difficult to evaluate because of hue differences and because of the state of visual adaptation of the observer at the prevailing light level. The colour of this filter has been chosen so as to decrease the effect of hue differences in estimating the relative brightnesses of various areas and to lower the over-all brightness level to permit a more realistic appreciation of the lighting contrast as would be viewed by the film itself.

Adjustments in the lighting can thus be made more easily by approximating the conditions which are desired in the final photographic reproduction.

C-216 — Panchromatic Viewing Glass.

COLOUR CONTRAST

The Spectra Viewing Filter is a scientifically designed visual filter which is neutral in colour and is held to a density of 2.0, with a production tolerance of only $\pm 5\%$.

When you look at a scene through the SPECTRA Color Contrast Viewing Filter, the brightness reaching the eye is reduced sufficiently so that you can judge not only the general appearance of the scene as it will be when photographed, but can also determine whether the lighting contrast is too great to record successfully on color film.

After noting the general appearance of the scene, pay particular attention to the shadows. If you cannot see a satisfactory amount of detail in the shadows — if they are heavy and black — then you may be sure that the shadows will have the same muddy appearance on color film.

C-217 — Color Contrast Viewing Glass.



Colour Meters

2 COLOUR SPECTRA

The First Direct Colour Temperature Meter calibrated in Kelvin units for instant colour temperature readings of artificial light.

The Spectra is accurate, featuring an extra sensitive photo-electric cell, yet is as simple to use as an exposure meter. Point it at the light source, touch the trigger, and the needle registers the colour temperature correct within 5%. Proper correction filters can be selected to permit setting up of consistent lighting standards for color matching.

C-218— 2 Colour Meter.



3 COLOUR SPECTRA

For a true colour picture, there must be a correct relationship between the colour content of the light and the colour sensitivity of the film. SPECTRA 3 Colour Meter measures the proportionate amounts of all three primary colours present in the light source, and indicates the filters necessary for positive colour correction.

This meter has two scales — BLUE/RED and GREEN/RED and is calibrated to read directly in the new Spectra Index Units.

Note: (Table is supplied to convert Spectra Index into Kelvin Units).

C-224— 3 Colour Meter.

C-225 — SPECTRA Three Colour Meter with computer and S.S. Index.

C-226 — Kelvin Scale (optional).

C-227 — Spectrasphere.

C-228 — Carrying Case.

C-229 — Handstrap.

SPECTRA FILTERS

SPECTRA CT and GC Filters — Complete set consists of 12 CT (Colour Temperature) and 6 GC (Green Correction).

C-230 — Series V.

C-231 — Series VI.

C-232 — Series VII.

C-233 — Series VIII.

C-234 — 2" Square.

C-235 — 3" Square.

(Sold in complete sets only).

Note: Filters may be coated if desired, at extra cost.

FILTER BOXES

C-236 — for 2" Square (holds 12 filters).

C-237 — for 3" Square (holds 18 filters).

Tewe Director's Finder

Zoom Range Finder shows exact lens field instantly! No guesswork for proper focal length, camera position or dolly shot!

C-219— 16mm Model K, Range 8mm to 75mm.

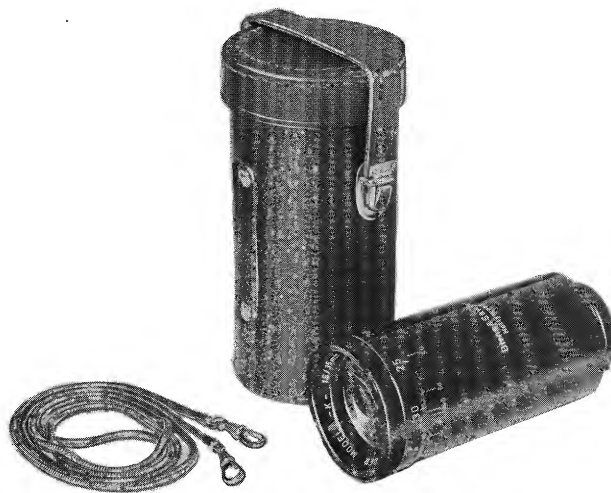
C-220— 16/35mm Combifinder, Range 8mm to 75mm for 16mm Format; Range 17.5mm to 100mm for 35mm Format.

C-221 — 35mm Modell, Range 25mm to 135mm.

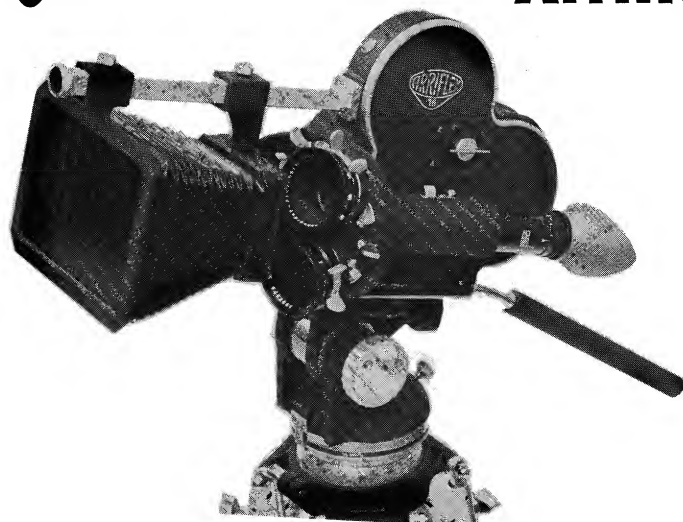
C-222— 35/16mm Cinemascope Model IIIB, adjustable mattes for 1:1.85, 2.33 and 2.55 aspect ratios. Range 18.5mm to 100mm for 35mm Format; Range 9mm to 50mm for 16mm Format.

Prices include case and chain.

C-223— TV Cut-off Mask and Cinemascope Mask (1:2.55) for Models K, 1 and Combifinder, snap-on style.



Arriflex 16



C-238 — ARRIFLEX 16 Hand Camera for 16mm film, with 180° mirror reflex shutter, mirror reflex viewing system with interchangeable ground glass and magnifying eyepiece, divergent three lens turret, mechanically controlled registration pin movement, wear-chrome plated film gate, exchangeable special 8 V DC motor with built-in rheostat to adjust camera speed from 4 to 48 FPS, tachometer, meter or footage counter, switch for forward and reverse travel of film, release lever for short sequences and lock for long scenes, built-in buckle switch and buckle switch override. Camera takes 50 ft. and 100 ft. daylight loading spools and has provision for additional magazines holding 200 ft. or 400 ft. of film. Housing is seawater and tropic resistant. Price includes battery cable and neck strap. **WITHOUT LENSES, WITHOUT MATTE BOX.** 1000

C-239 — Matte Box, with leather bellows, adjustable, with one stationary and one rotatable filter stage, front frame provided with slots to hold special effects masks (essential accessory, camera is sold only with matte box). 1001

Lenses

All lenses are coated and colour corrected and supplied in Arriflex mount. For Arriflex 16 all lenses of Arriflex 35 can also be used.

SCHNEIDER:
The following Schneider lenses are equipped with diaphragm click stops (may be optionally disengaged), fully closing diaphragm, f- and T-stop calibration. T-stop scale indicates transmitted quantity of light reaching film. All lenses except the 100mm Cine Zenon and the Varigon with follow-focus grips.

- C-240 — 16mm Cine Xenon f/2. 1116
- C-241 — 25mm Cine Xenon f/1.4. 1117
- C-242 — 50mm Cine Xenon f/2. 3101
- C-243 — Complete set. 1112
- C-244 — 10mm Cinegon f/1.8. 1115
- C-245 — 28mm Cine Xenon f/2. 3100
- C-246 — 35mm Cine Xenon f/2. 2111
- C-247 — 40mm Cine Xenon f/2. 2112
- C-248 — 75mm Cine Xenon f/2. 3102
- C-249 — 100mm Cine Xenon (7 elements f/2. 2113

SCHNEIDER ZOOM LENS

C-250 — Varigon, f/2, zooming from 16mm to 80mm, in Arriflex mount (without viewfinder, which is not required when lens is used with Arriflex 16. 1118

CARL ZEISS

C-251 — 16mm Planar f/2 with follow focus grips and adjustable click stops for f- and T-stop diaphragm setting. 1501

KINETAL LENSES

by Taylor, Taylor & Hobson Ltd., England with T-stop calibration. T-stops indicate transmitted quantity of light reaching film.

- C-252 — 17.5mm Kinetall T/2 with follow focus grips. 1120
- C-253 — 25mm Kinetall T/2 with follow focus grips. 1121
- C-254 — 50mm Kinetall T/2 with follow focus grips. 1122
- C-255 — Complete set. 1123
- C-256 — 9mm Kinetall T/2 with follow focus grips. 1124
- C-257 — 12.5mm Kinetall T/2 with follow focus grips. 1125

- C-258 — 37.5mm Kinetall T/2 with follow focus grips. 1126
- C-259 — 75mm Kinetall T/2.8 with follow focus grips. 1127
- C-260 — 100mm Kinetall T/2.8. 1128
- C-261 — 150mm Kinetall T/4. 1129

PAN CINOR ZOOM LENS

by SOM Berthiot, France:

C-262 — Pan Cinor 85, F/2, zooming from 17mm to 85mm, in Arriflex mount (without viewfinder, which is not required when lens is used with Arriflex 16. 1133

C-263 — Front Lens, 1 m (3 ft.) for Pan Cinor 85. 1134

C-264 — Front Lens, 2 m (6 ft.) for Pan Cinor 85. 1136

ANGENIEUX ZOOM LENSES

by Angenieux, France:

C-265 — Angenieux Zoom Lens L4, f/2.2, zooming from 17.5mm to 70mm, in Arriflex mount (without viewfinder, which is not required when lens is used with Arriflex 16). 1140

C-266 — Metal sunshade for Angenieux Zoom Lens L4. 1141

C-267 — Retro-Zoom 16mm for Angenieux Zoom Lens L4, reduces zoom range from 12.5mm to 50mm. 1144

C-268 — Angenieux Zoom Lens 10 x 12 f/2.2, zooming from 12mm to 120mm, in Arriflex mount (without viewfinder, which is not required when lens is used with Arriflex 16). 1135

TEGEA WIDE-ANGLE LENS

by Kinoptik, France:

C-269 — 5.7mm Tegea wide-angle lens f/1.8, horizontal image angle 86°, in Arriflex mount, including filter stage and sunshade. 1145

Filters

Colour Filters for Black-and-white Film of fineset Schott optical filter glass, dyed-in-the-mass, fitting into filter holder of matte box.

- C-270 — Yellow, light, 60mm x 75mm. 1180
- C-271 — Yellow, medium, 60mm x 75mm. 1181
- C-272 — Green, 60mm x 75mm. 1182
- C-273 — Orange, 60mm x 75mm. 1183
- C-274 — Red, 60mm x 75mm. 1184
- Neutral density filters, in metal frame, 60mm x 75mm.
- C-275 — LW 1 (change in light value 1) 1186
- C-276 — LW 2 (change in light value 2) 1187
- C-277 — LW 3 (change in light value 3) 1208
- C-278 — LW 4 (change in light value 4) 1209

Colour Correction Filters for Colour Film, in metal frame, 60mm x 75mm.

- C-279 — R1.5, Skylight, pale pink, reduces bluish haze and gives warmer effect in open shade or noon sunlight from blue sky. 1510
- C-280 — R3, Amber. 1511
- C-281 — R6, Light red brown. 1512
- C-282 — R12, Conversion Filter, medium red brown, for using indoor colour film in daylight. 1513
- C-283 — B1.5, Pale Blue. 1520
- C-284 — B3, Light blue violet. 1521
- C-285 — B6, Medium blue violet. 1522
- C-286 — B12, Conversion Filter, dark blue violet, for using daylight film indoors. 1523

GRADUATED FILTERS

- C-287 — Red-yellow-colourless, for black-and-white film, 60mm x 100mm. 1191
- C-288 — Black-grey-colourless, for colour film, 60mm x 100mm. 1199
- C-289 — Polarizing Filter, in metal frame, 60mm x 75mm, 40% transmission. 1189

C-290 — VU Filter, in metal frame, 60mm x 75mm. 1196

FILTER HOLDER KIT, consisting of

- C-291 — 5 frames for 2 x 2" gelatine filters. 1192
- C-292 — 1 holder for above frame or 2 x 2" glass filter (Kodak filter series), rectangular to fit filter holders of matte box. 1193

C-293 — 1 leather case for above. 1194

C-294 — Total Price of Filter Holder Kit, complete. 1195

Magazines

- C-295 — Magazine, light metal, for 400 ft., 16mm film roll (darkroom loading) or 200 ft. 16mm daylight loading spool, with meter or footage indicator (please indicate on order), exchangeable core adapters, to be mounted on Arriflex 16 without torque motor. 1170
- C-296 — Torque Motor for above magazine (only one motor needed per camera), exchangeable, with switch for forward and reverse travel of film. 1171

Arriflex 16 (cont'd)



Optical Accessories

- C-297 — Camera adapter for Arriflex 16 only (to be used with lens cradle only). 2202
- C-298 — Lens Extension Tube for close-up photography, length 21.5mm. 2203
- C-299 — Periscopic Finder Attachment for magnifying eyepiece of Arriflex 16, can be tilted vertically and horizontally. 1150
- C-300 — Prescription Lens Holder, adapts 17mm diameter prescription spectacle lens to eyepiece of Arriflex 16 with divisible finder. Price of lens holder only (without lens).
If lens is ordered from us, optician's prescription must accompany the order. If lens holder is ordered separately, camera eyepiece must be returned to the works for proper fitting.
- Ground Glasses, exchangeable, for viewfinder of Arriflex 16 cameras with factory serial numbers higher than 8901: 1149
- C-301 — Ground Glass, standard, without any marking, with precision mount. 1010
Ground glasses with precision mounts can be exchanged without subsequent re-adjustment of view-finder assembly.
- C-302 — Ground Glass as above, however with marking of TELEVISION FORMAT according to US-Standard PH 22.96-1954 Par. 3.2, with precision mount. 1011
- C-303 — Ground Glass as above, however, with marking of PROJECTION FORMAT according to US-Standard 22.8-1950 with precision mount. 1012
- C-304 — Clear Glass with reticle, with precision mount. 1013.

Camera Motors

- C-305 — Special 8 V DC motor, for battery use, exchangeable, with quick start and built-in rheostat to control camera speed, switch for forward and reverse travel (spare part, 1 motor supplied with Arriflex 16). 1160
- C-306 — 8 V motor, governor speed controlled, for battery use, exchangeable, for 24 FPS. The speed of 24 FPS is controlled automatically and cannot be changed. 1161
- C-307 — 8 V motor, governor speed controlled, as above, however for 25 FPS. 1162
- C-308 — Synchronous motor as above, however for 60 cycles and 24 FPS. 1165
- C-309 — Power Supply Unit for synchronous motors, for operation from AC mains, with voltage selector for 110-125-150-220-240 Volts, including cable (spare part, one unit is always supplied with synchronous motors as per Nos. 1163, 1164, 1165). 1166
- C-310 — Connecting cable to camera from power supply unit (spare part, one cable is always supplied with synchronous motors as per Nos. 1163, 1164, 1165). 1167

Batteries, Power Supply Unit, Charger

- C-311 — Special light-weight 8 V, 3.5 Ah. wet cell lead battery, type Permanent, in carrying case with shoulder strap (weight approx. 2 lbs.). Charge will suffice for 10 to 12 spools of 100 ft. film. If fully charged, this battery can stay out of use for six months without suffering damage. Suitable only for camera without magazine. 1210
- C-312 — Special 8 V, 7.5 Ah. wet cell lead battery, in carrying case with shoulder strap (weight approx. 4 lbs.). 1211
This battery is very efficient. It must, however, be recharged every 4 weeks if not in use. When discharged, it must be recharged immediately.
- C-313 — Protecting case for lead battery as per Cat. No. 1211, imitation leather and foam rubber lined.
- C-314 — Battery Charger (for AC only, 110-230V, 50/60 cycles) for above batteries, including ammeter and voltage selector.
This charger can also be used for charging batteries of Arriflex 35. 2270
- C-315 — Power Supply Unit, (rectifier), for use of Arriflex 16 DC motors from AC mains. This unit includes voltage selector from 110 to 240 V (50/60 cycles) and supplies 6 V and 8 V direct current. It is specially recommended for extended stationary filming in interior rooms. 1214
- C-316 — Battery cable, length approx. 6 ft. (1.80m) (spare part, one included in camera equipment). 1215

Control Signal System (Pilot Tone)

- C-317 — Pilot Tone Installation, for lip-sync sound recordings in combination with 1/4 inch portable tape recorders consisting of:—
- 1 Pilot tone generator for 50 cycles per second at 25 FPS or 24 FPS (to be indicated on order), with electric slate, five-pole plug, and
 - 1 Start marking light in film gate of camera with external check light, complete, as original factory installation only, additional to price of camera. NOTE: Pilot tone installation cannot be added, once camera is assembled.) 1248

Carrying Cases

Arri camera cases are especially designed for safe storage and transport of Arriflex cameras. The outside is covered with heavy gauge hammered aluminum with reinforced corners and the cover closure has double channelling. All locks and hardware are chrome plated. The inside is finished in red plush and is partitioned and fitted to hold camera and accessories safely.

- C-318 — Deluxe Compartment Case Model A for Arriflex 16 and matte box, lenses, filters, accessories. (Size: 15 x 9 x 8"). 1201
- C-319 — Deluxe Compartment Case Model B for Arriflex 16. In addition to equipment listed under A case, holds camera with attached 400 ft. magazine, two 400 ft. 16mm magazines, torque motor, shoulder pod, and other accessories. 1203
(Size: 24 x 16 x 8 1/2").
- C-320 — Magazine Case, holds four 400 ft. 16mm magazines without torque motor. (Size 10 x 10 1/2 x 14 1/2"). 1204
- C-321 — Carrying and Storage Case for Gyro Head, as per Cat. No. 1402 (without bowl and legs). (Size 8 x 8 x 12"). 1205
- 1 camera base.
 - 1 extension with roof prism optical finder system.
 - 4 focusing scale bands, blank, in container.
 - 1 attachable mirror for diaphragm reading.
 - 1 gauge for calibrating focusing scale bands.
- C-322 — Matte Box with leather bellows, collapsible, for Blimp 16. 1311
- C-323 — Meter counter, 4 digits, to be mounted on synchronous motor as per Cat. No. 1163, essential accessory for Blimp 16. 1301
- C-324 — Meter counter, as above, however, for synchronous motor as per Cat. No. 1164. 1302
- C-325 — Footage counter, for synchronous motor as per Cat. No. 1163. 1303
- C-326 — Footage counter, as above, however, for synchronous motor as per Cat. No. 1165. 1304
- C-327 — Focusing scale bands, calibration and adjustment (in case of later calibration lenses must be returned to the factory) per lens. 1305
- C-328 — Foam rubber eye-piece, removable and washable. 2610
- C-329 — Carrying case for Blimp 16 and matte box (disassembled), outside covered with heavy gauge hammered aluminum with reinforced corners and edges, cover closure with double channelling. All locks and hardware are chrome-plated. The inside is finished in grey cloth and is partitioned and fitted to hold blimp and matte box safely. 1310
- C-330 — Inching Device, for use with 8 V DC governor speed controlled motors in Blimp 16. 1306
- C-331 — External power cable for DC operation of Blimp 16. 1307
- C-332 — Internal power cable for DC operation of Blimp 16. 1308
- C-333 — Pilot tone installation for Blimp 16 (parts only, for installation by authorized local workshop). 1309

Blimp 16

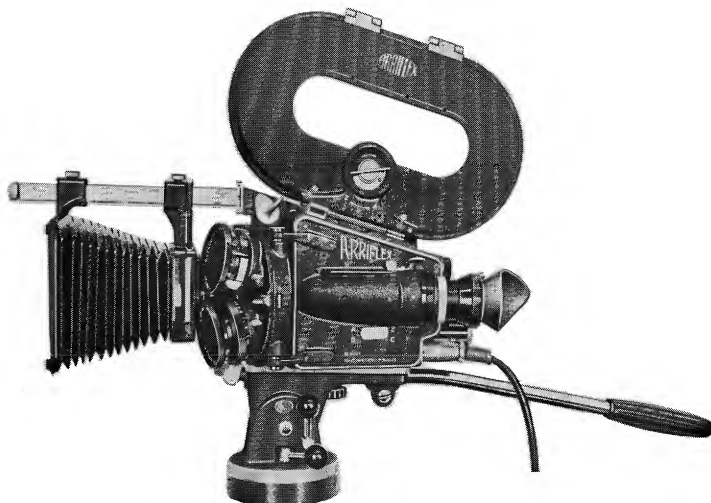
- C-334 — Blimp for Arriflex 16 with attached 400 ft. magazine, torque motor, synchronous motor with meter or footage counter, however, without same. Voltage and number of cycles to be indicated on order. Weight and matte box approx. 57 lbs.
- Specification:
- 1 Blimp 16 with external focusing control, focusing head with exchangeable focusing finger and scale band, filter stage for 3" x 3" colour filters, round front window of plano-parallel optical glass; window to allow diaphragm reading, tachometer and meter counter, latter with interior illumination; including pilot light and spirit level. 1300
 - 1 cover for front window.

Arriflex 16 (cont'd)

Tripods

- C-335** — Special Tripod for Arriflex 16, complete with hemispherical joint and pan-head (exchangeable), wooden legs, pan-handle, positive locks and spirit level. 1400
- C-336** — Special Gyro Tripod for Arriflex 16, complete with Pan and Tilt Gyro head (Exchangeable), other specification same as above. 1401
- C-337** — Pan and Tilt Gyro Head only, with adapter for Special Tripod for Arriflex 16 as per No. 1400. 1402
- C-338** — Leather Boot and Cap for Arriflex 16 tripod and pan-head or pan and tilt gyro head. 1403
- C-339** — "Shorty" Tripod for Arriflex 16, complete with hemispherical joint and pan-head (exchangeable), wooden legs, pan-handle, positive locks and spirit level. 1404
- C-340** — "Shorty" Tripod for Arriflex 16, as above, however without hemispherical joint and pan-head. 1405
- C-341** — Ground Tripod, metal legs only, without bowl and head, can be attached to bowl of special tripod as per No. 1400. 1410
- C-342** — Medium Friction Tripod, Type M, complete with pan and tilt friction head, tripod legs are of seasoned hardwood, specially suitable for Fiber Glass Blimp 16, for weights up to 55 lbs. (25 kilos), height 46", can be extended to 70", weight 20 lbs. 1415
- Heavy Duty Friction Tripod, Type S,** complete with pan and tilt friction head, tripod legs are of seasoned hardwood, suitable for Arri Blimp 16 (and also for Arri Blimps 120 and 120S for Arriflex 35), balanced for weights up to 100 lbs. (45 kilos), height 46", can be extended to 70", weight 50 lbs. (23 kilos).
- C-343** — With dove-tail head. 2310
- C-344** — With flat head and 3/8" tripod screw. 2312
- C-345** — Arri Spider, three arm lightweight tripod support (metal), collapsible, adjustable for any tripod spread, with locking devices to secure tripod legs to spider arms. 1420
- C-346** — Pistol Grip with release, for Arriflex 16. 1151
- C-347** — 2Shoulder Pod for Arriflex 16 (also suitable for Arriflex 35) 2300
- C-348** — Combination Pistol Grip — Shoulder Pod for Arriflex 16, complete with trigger release mechanism. 1406

Arriflex 16M



- C-349** — Arriflex 16M, Hand Camera for 16mm film with 180° mirror reflex shutter, mirror reflex viewing system with interchangeable ground glass and magnifying eyepiece built into hinged camera door, divergent three lens turret, registration pin movement, wear-chrome plated film gate, exchangeable 8 V DC governor controlled motor, battery-operated, for 24 FPS, tachometer, frame and footage counter, release lever for short sequences and lock for long scenes, built-in buckle switch, pilot tone installation (for

50 cycles per second) and built-in electric slate. The camera is designed for the use of 200 ft., 400 ft., and 1200 ft. magazines with feed and take-up sprockets built into magazine throat.

Housing is seawater and tropic resistant. Price includes one 200 ft. magazine, battery, cable, and neck strap. **WITHOUT LENSES, WITHOUT MATTE BOX.** 1050

- C-350** — Arriflex 16-M, specification same as above, however, with governor controlled motor for 25 FPS. 1051
- C-351** — Arriflex 16 M, specification same as above, however, with exchangeable special DC motor with built-in rheostat, adjusts camera speed from 4-48 FPS, in place of the governor controlled motor. 1052
- C-352** — Arriflex 16-M, specification same as per Cat. No. 1050, however, with pilot tone installation for 60 cycles per second. 1053
- C-353** — Matte Box, with leather bellows, adjustable, with one stationary and one rotatable filter stage, front frame provided with slots to hold special effects masks (essential accessory, camera is sold only with matte box). 1001
- C-354** — Transport and Storage Case for Arriflex 16-M, for the camera with matte box, 1 magazine 400 ft. and small accessories, in tropic resistant finish, outside covered with hammered aluminum, which reflects sunlight and heat and keeps inside of case cool, inside lined with red cord, edges and corners reinforced. (Size: approx. 20" x 8" x 15"). 1070
- C-355** — 400 ft. Single compartment magazine, light metal, for forward and reverse operation, for 400 ft. darkroom loading or 100 ft. or 200 ft. daylight loading spool, with built-in feed and take-up sprockets in magazine throat, and exchangeable core holders, including loop protector. 1061
- C-356** — 1200 ft. Double Compartment Magazine, light metal, for 1200 ft. roll darkroom loading with feed and take-up sprockets built into magazine throat, and screw-in type compartment covers. This magazine is only suitable for forward operation, including loop protector. 1062

Magazine Cases

- C-357** — Magazine Case, large, same design as camera case, holding: 2 ea. 400 ft. magazines and 200 ft. magazines or 4 ea. 400 ft. magazines
Size: approx 20" x 8" x 15" 1071
- C-358** — Magazine Case, small, same design as camera case, holding: 2 ea. 400 ft. magazines or 1 ea. 400 ft. magazine and 2 ea. 200 ft. magazines
Size: approx. 16" x 8" x 12" 1072
- C-359** — Magazine Case, same design as camera case, holding: 2 ea. 1200 ft. magazines
Size: approx: 16" x 15" x 10" 1073

Spare Battery Cables

- C-360** — Battery Cable, 6 ft. long, with Cannon plug, for Arriflex 16-M (one included in camera price). 1080
- C-361** — Battery Cable, 15 ft. long, with Cannon plug, for Arriflex 16-M. 1081
- For lenses and other accessories please refer to Arriflex 16 price list.

Arriflex 35

ALC



ARRIFLEX 35mm CAMERA and ACCESSORIES, the Arriflex Model 11-C Mirror Reflex Camera with a completely new reflex viewing system is the answer for both location and studio filming. See what the film sees! View thru taking lens and follow focus system solves parallax problems. Approx. 180° shutter. 16V variable speed motor mounted in grip handle. 1-50 fps tachometer. Stainless steel chrome-plated film gate with cross stages to prevent breathing. Claw mechanism registration system.

NEWEST FEATURES — Interchangeable ground glass available in camera formats of academy aperture, cinemascope (2.35:1 ratio), wide screen (1.85:1 ratio) techniscope, TV safe action, and TV cutoff & crosshair. Larger, brighter viewing field by completely redesigned new finder optical system with larger ground glass 6.5x image. Detachable eye-piece assembly permitting use of either periscopic finder attachment, new automatic closure eye-piece assembly, or eye-cup assembly for cameraman who wears eyeglasses. All gear-driven mag. using ball-bearings at vital points so it can be driven forward or reverse without special adjustment. New variable speed motor to drive 400 ft. mag. forward or reverse. New governor-controlled motor with heavy-duty transistor providing overload reserve. **ARRIFLEX-35**, the original REFLEX CAMERA, is **COMPACT** and **LIGHTWEIGHT** — preferred by **PROFESSIONALS** for filling all types of filming requirements. All Model 11C series cameras provided with new improved reflex finder showing cinemascope field (0.735 in. x 0.868 in.; aspect ratio 2.35:1) except as noted on Model 11C-T Techniscope Model below, detachable eye-piece and interchangeable ground glass (special marked ground glasses are available at additional cost — refer to **FINDER ACCESSORIES** section below). Supplied with film gate and ground glass for academy aperture, battery cable, neck strap, template for cutting film leader, 3 lens cavity caps, oiler and test film, guarantee & import certificate. **CAMERAS ARE SOLD ONLY WITH CUSTOMER'S CHOICE OF MATTE BOX, MOTORS, AND 3 LENSES, BUT THESE ARE NOT INCLUDED IN THE CAMERA PRICE. FILM MAGS. AND ANY ACCESSORIES ARE EXTRA.**

Extra charge for empty lens sockets (see notes under Lenses).
ARRIFLEX 35

C-362 — **MODEL 11C**. 2000

C-363 — **MODEL 11CV**, same as above, but with variable shutter. 2006

C-364 — **MODEL 11C-GC**, same as Model 11C, but with control signal generator and electric clap-stick, factory installed (requires special governor-controlled motor).

C-365 — **MODEL 11C-S**, same as Model 11C, but with specially balanced movement, special tachometer and **WITH** special 32V DC motor, for operation to 80 fps. 2007

Lenses

All lenses are coated and colour corrected. They are supplied in Arriflex mount and can also be used for **ARRIFLEX 16** and **ARRIFLEX 16 M**.

SCHNEIDER: The following Schneider lenses are equipped with diaphragm click stops (may be optionally disengaged), fully closing diaphragm, f- and T-stop calibration. T-stop scale indicates photometric lens opening.

C-366 — 28mm Cine Xenon f/2 with follow focus grips. 3100

C-367 — 50mm Cine Xenon f/2 with follow focus grips. 3101

C-368 — 75mm Cine Xenon f/2 with follow focus grips. 3102

C-369 — **COMPLETE SET**. 3103

C-370 — 18mm Cinegon f/1.8 with follow focus grips & case. 2109

C-371 — 35mm Cine Xenon f/2 with follow focus grips. 2111

C-372 — 40mm Cine Xenon f/2 with follow focus grips. 2112

C-373 — 100mm Cine Xenon f/2 (seven elements). 2113

ZEISS

C-374 — 32mm Planar f/2 with follow focus grips and click stops. 3110

C-375 — 50mm Planar f/2 with follow focus grips and click stops. 3111

C-376 — 85mm Sonnar f/2 with follow focus grips. 3112

C-377 — **COMPLETE SET**. 3113

C-378 — 135mm Sonnar f/4 with ray shade.

COOKE SPEED PANCHRO LENSES:

from Taylor, Taylor & Hobson Ltd., England, with f- and T-stop calibration. T-stops (transmission stop) indicate photometric lens opening.

C-379 — 32mm Cooke Speed Panchro, Series II, f/2, T/2.3, with follow focus grips. 3120

C-380 — 50mm Cooke Speed Panchro, Series II, f/2.3, with follow focus grips. 3121

C-381 — 75mm Cooke Speed Panchro, Series II, f/2, T/2.3, with follow focus grips. 3122

C-382 — **COMPLETE SET**. 3123

C-383 — 18mm Cooke Speed Panchro, Series III, f/2, T/2.2, with follow focus grips. 2150

C-384 — 25mm Cooke Speed Panchro, Series III, f/2, T/2.2, with follow focus grips. 2151

C-385 — 40mm Cooke Speed Panchro, Series II, f/2, T/2.3, with follow focus grips. 2152

C-386 — 100mm Cooke Speed Panchro, Series II, f/2, T/2.3, with follow focus grips. 2153

C-387 — 152mm Cooke Tele Panchro, f/2.8, T/3.2. 2154

C-388 — 203mm Cooke Tele Panchro, f/4, T/4.5. 2155

C-389 — 318mm Cooke Tele Panchro, f/4, T/4.5. 2156

KILFITT:

C-390 — 40mm Makro Kilar f/2.8, focuses to 4", with filter stage and ray shade, in Arriflex mount. 2160

C-391 — 90mm Makro Kilar f/2.8, focuses to 8", complete with filter stage and ray shade, with Arriflex mount. 2161

C-392 — 300mm Pan-Tele-Kilar f/4 with ray shade and filter stage, including Arriflex adapter. 2164

C-393 — 300mm Tele-Kilar f/5.6, with ray shade and filter stage, including Arriflex adapter. 2165

C-394 — 400mm Sport-Fern-Kilar f/4, with ray shade and filter stage, including Arriflex adapter. 2166

C-395 — 600mm Fern-Kilar f/5.6, with ray shade and filter stage, including Arriflex adapter. 2168

C-396 — Variable extension **MAKRO** adapter, to be used instead of standard Arriflex adapter for 90mm Makro Kilar f/2.8 and 300mm Tele-Kilar f/5.6. 2169

C-397 — Transport and storage case for 300mm Pan-Tele-Kilar. 2250

C-399 — Transport and storage case for 400mm Sport-Fern-Kilar f/4, with lens bracket, aluminum covering. 2254

C-400 — Transport and storage case for 600mm Fern-Kilar, f/5.6, with lens bracket, aluminum covered. 2255

Arriflex 35 (cont'd)

Batteries and Charger

- C-401 — SPECIAL LIGHT-WEIGHT 16 V, 3.5 Ah wet cell lead battery, type permanent in carrying case with shoulder strap (weight approx. 4 lbs.). 2260
This battery when fully charged can be stored for 6 months.
- C-402 — SPECIAL LIGHT-WEIGHT 16V, 7.5 Ah wet cell lead battery, in carrying case with shoulder strap (weight approx. 8 lbs.). 2261
This battery must be recharged every 4 weeks when not in use.
- C-403 — Protecting case for lead battery as per Cat. No. 2261, imitation leather with foam rubber lining. 2262
- C-404 — SPECIAL LIGHT-WEIGHT 24 V, 7.5 Ah wet cell lead battery, in carrying case with shoulder strap, for 24 V DC motors as per Cat. Nos. 2208 and 2209 (weight approx 10 lbs.). 2212
- C-405 — BATTERY IN KNAPSACK for Arriflex 35 Model HS, 32 V, 7.5 Ah, including knapsack and shoulder strap. 5802
- C-406 — BATTERY CHARGER (for AC only, 110 - 230 V, 50/60 cycles) for charging above batteries, with voltage selector, ammeter and selector for charging current of 0.3 or 0.5 amp., secondary circuit with automatic circuit breaker, external instruments recessed, compact design, tropic resistant. Also suitable for Arriflex 16 camera batteries. 2270
- C-407 — BATTERY CABLE, 6 ft. (spare part, one included in camera equipment). 2271
- C-408 — Battery cable, 9 ft. 2278
- C-409 — Battery cable, 24 ft. 2280

Filters

COLOUR FILTERS made of dyed-in-the-mass optical Schott filter glass, suitable for filter stage of Arriflex 35 matte boxes.

- C-410 — Yellow I, light 3" x 3", Type GG 5. 2220
- C-411 — Yellow II, medium, 3" x 3", Type GG 7. 2227
- C-412 — Green, 3" x 3", Type VG 10. 2221
- C-413 — Yellow Orange, 3" x 3", Type OG 1. 2222
- C-414 — Red-Orange, 3" x 3", Type OG 2/3. 2223
- C-415 — COMPLETE SET OF 5 FILTERS. 2224
- C-416 — POLARIZING FILTER in mount, rotating. 2225
- C-417 — GRADUATED FILTER, red-yellow-colourless (3" x 4"). 2226
- C-418 — GRADUATED FILTER, black-grey-colourless, for film photography, (3" x 4"). 2228
- C-419 — UV-FILTER, 3" x 3". 2400
- NEUTRAL DENSITY FILTERS, (3" x 3.)
- C-420 — LW 1 (stops increase 1). 2401
- C-421 — LW 2 (stops increase 2) 2402
- C-422 — LW 3 (stops increase 3). 2403
- C-423 — LW 4 (stops increase 4). 2404
- COLOUR CORRECTION FILTERS FOR COLOUR FILM (3" x 3")
- C-424 — R 1.5, Skylight, pale pink. 2410
- C-425 — R 3, Amber. 2411
- C-426 — R 6, Light red-brown. 2412
- C-427 — R 12, Conversion Filter, medium red-brown, for using indoor colour film in daylight. 2413
- C-428 — B 1.5, Pale blue. 2420
- C-429 — B 3, Light blue-violet. 2421
- C-430 — B 6, Medium blue-violet. 2422
- C-431 — B 12, Conversion Filter, dark blue-violet, for using daylight film indoors. 2423

Transport and Storage Cases

- C-432 — ARRIFLEX 35 TRANSPORT AND STORAGE CASE in tropic resistant finish, patented hermetic cover closure, velvet lined, hardware and locks chromium plated, holds complete camera with lenses and attached 200 ft. magazine, three additional 200 ft. magazines, filters and small accessories. Size: 20 1/2" x 16 1/2" x 9 1/2", with hammered aluminum covering. 2241
- C-433 — LARGE ARRIFLEX 35 TRANSPORT AND STORAGE CASE, specification as per Cat. No. 2241, accommodates, however complete camera with three 400 ft. magazines, one 200 ft. magazine and one shoulder pod. Size: 19 1/2" x 18 1/2" x 10 1/2" 2242
- C-434 — TRANSPORT AND STORAGE CASE FOR THREE 200 FT. MAGAZINES (without camera) with hammered aluminum covering. 2245
- C-435 — TRANSPORT AND STORAGE CASE FOR THREE 400 FT. MAGAZINES (without camera) with hammered aluminum covering. 2246

Camera Motors

- C-436 — SPECIAL 12-16 VOLT DC VARIABLE SPEED MOTOR, quick start, with rheostat built into handgrip to control camera speed, switch for forward and reverse travel (SPARE PART, motor supplied with Arriflex 35). 04-A
- C-437 — GOVERNOR SPEED CONTROLLED DC MOTOR, 12-16 Volt, transistorized, for 24 FPS. The speed of 24 FPS is automatically controlled and can not be altered. Complete with polarized connecting cable. 2205
- C-438 — GOVERNOR SPEED CONTROLLED DC MOTOR, 12-16 Volt, transistorized, as above, however, for 25 FPS. 2206
- C-439 — SYNCHRONOUS MOTOR, 220 Volt AC, 50 cycles, mounted on geared base, exchangeable against handgrip DC motors, complete with meter or foot counters (please indicate on order), for 24 or 25 FPS (to be indicated) including connecting cable with phase splitter. 2616
- C-440 — SYNCHRONOUS MOTOR, as above, however, without geared base. 2617
- C-441 — Three-phase connecting cable for synchronous motor, for 3 x 220 V three-phase current, with switch. 2623
- C-442 — Transwormer for connection to 110 V AC (primary 110 V, secondary 220 V). 2705
- C-443 — SYNCHRONOUS MOTOR, as above, however, for 110 Volt, 60 cycles, with geared base, for 24 FPS operation. 2618
- C-444 — 24 VOLT DC GOVERNOR SPEED CONTROLLED MOTOR, 24 FPS. The speed of 24 FPS is automatically controlled and can not be altered. Motor includes two connecting cables for use with Arri Blimp 120 5 respectively 120 or outside of Blimps (re indispensable accessory see Cat. No. 2210). 2208
- C-445 — Connecting cable for above motor, 24 V (spare part). 2279
- INDISPENSABLE ACCESSORY FOR THE ABOVE MOTOR CAT. No. 2208
- C-446 — Geared base, exchangeable against handgrip DC motors of Arriflex 35, complete with meter or feet counter (please indicate on order), also suitable for synchronous motors as per Cat. Nos. 2616 and 2618, gear ratio for 24 or 25 FPS (please indicate on order). 2210

Film Magazines

- C-447 — 200 FT. MAGAZINE, light metal, double compartment type (one supplied with Arriflex 35), with meter or feet indicator (please indicate on order). 2215
- C-448 — 400 FT. MAGAZINE, light metal, double compartment type, with meter or feet indicator (please indicate on order) for automatic forward and reverse operation, unique friction minimizes power consumption. Up to 500 ft. black-and-white film can be inserted. 2229
- C-449 — CHANGING BAG, sturdy quality, black. 2217
- C-450 — CHANGING BAG, as above, however for 1000 ft. mag. 2214
- C-451 — FILM LOOP PROTECTORS for above magazines. 2218

Control Signal System (Pilot Tone)

- C-452 — PILOT TONE AND START MARKING SYSTEM for Arriflex 35 Model IIB and IIBV cameras, consisting of:
 - 1 Pilot Tone generator for 50 cycles at 25 FPS
or 50 cycles at 24 FPS
or 60 cycles at 24 FPS
(please indicate combination on order)
 - 1 electronic start marking device for automatic start marking of film and tape, with 5-prong Tuchel plug.
 - 1 start marking light in film gate of camera with external check light.
 - 1 film run-out switch. 2248
- C-453 — 1 PAIR OF MARKER LIGHTS for exposure and control (spare part. 2247
- C-454 — OSCILLATOR to be mounted on matte box boom, with pushbutton, for generation of audible mark on tape. 2249

Arriflex 35 (cont'd)



Blimp 120S

- C-455 — BLIMP 120 S for Arriflex 35, with attached 200 ft. or 400 ft. magazine and synchronous motor with geared plate or governor speed controlled motor, 24 V DC motor, with gear, **HOWEVER WITHOUT SAME**. Please specify voltage and frequency.
Specification:
1 Blimp 120 S with diaphragm and focusing remote control, detachable diaphragm and focusing head, exchangeable focusing finger, exchangeable front window, extended optical system for viewfinder, interior illumination for diaphragm and focusing scales, control windows for meter or feet counter and tachometer, pilot light, spirit level, including electrical brake for AC motor, circuit for AC or DC operation, ON/OFF remote control, including electrical wiring for film run-out switch.
1 camera cover with extension tube for viewfinder.
2 filter stages, exchangeable, engaged in diaphragm and focusing head.
7 focusing scale bands, blank.
7 diaphragm control bands, blank.
1 cover for front window.
3 spare bulbs for interior illumination.
3 fuses.
2 rubber claws, spare, for driving diaphragm and focusing head.
1 connecting cable for Blimp 120 S for AC, single phase. 2710
C-456 — MATTE BOX for Blimp 120 S (indispensable accessory). 2601
C-457 — TRANSPORT AND STORAGE CASE FOR BLIMP 120 S, plywood, velvet lined, with hammered aluminum covering, tropic resistant finish, moisture and dustproof cover closure. 2711
C-458 — TRANSPORT AND STORAGE CASE FOR MATTE BOX, plywood, velvet lined, with hammered aluminum covering, tropic resistant finish, moisture and dustproof cover closure.
Size: 17½" x 7" x 11". 2604
C-459 — REMOTE CONTROL (On/Off switch) for Blimp 120 S, 30 ft. connecting cable with plugs and box with pushbuttons for ON/OFF function and red pilot light for operating control. Receptacle for extension cables provided. 2712

Accessories For Blimp 120S

- C-460 — Focusing crank, detachable. 2609
C-461 — Foam rubber eye cushion, removable and washable. 2610
C-462 — Calibration and adjustment of diaphragm and focusing scale bands, each one per each lens (in case of later calibration lenses must be returned to our factory) per lens. 2612
C-463 — Focusing Band, blank (seven bands supplied with Blimp) 2624
C-464 — Diaphragm control band, blank (seven bands supplied with Blimp). 2625
C-465 — Diaphragm connector, required for each lens used in Blimp 300 or 120 S (please indicate make, focal length and speed on order) per lens. 2613
C-466 — Film run-out switch for Arriflex 35 Model II B for later incorporation, to be made in our factory or by authorized workshops. If an Arriflex 35 is ordered together with Blimp 300 or 120 S, switch is supplied free of charge. 2614
C-467 — Special front port, exchangeable, for Ultrascope Anamorphic Lenses 40, 50, 85 or 135 or other anamorphic lenses, comprising: 1 large front window with lining, special focusing finger, sunshade and anamorphic viewfinder for spherical and anamorphic framing (diaphragm remote control must remain inactive). 2615
C-468 — Special front port, exchangeable, for Arri Blimps 300 and 120 S, with extension to accommodate Angenieux LA. 2 or LA. 5 Zoom lenses, including: gear for remote control of focus and zoom, lens support, focusing driver, focusing bush for LA. 2 lens, zoom driver, zoom yoke, zoom scale band (calibrated) and focusing scale band (calibrated). 2715
C-469 — Front light to be mounted on front carrying handle of Blimp 300 or 120 S, for three 250 W bulbs including separate switches, front glass exchangeable, vertical and axial position adjustable (without bulbs). 2620
C-470 — Bulb, 250 W, 110 V. 2621
C-471 — Bulb, 250 W, 220 V. 2622

Tripods

- C-472 — SHOULDER POD for Arriflex 35 (and Arriflex 16). 2300
C-473 — SPECIAL TRIPOD for Arriflex 35 with hemispherical universal joint, pan and tilt head, wooden legs, pan handle, with positive locks and spirit level. 2302
C-474 — Leather boot and cap for Cat. No. 2302. 2303
C-475 — SHORTY TRIPOD for Arriflex 35, specification as per Cat. No. 2302, however, with shortened legs. 2305
C-476 — SHORTY TRIPOD as above, however, without tripod head.
HEAVY DUTY FRICTION TRIPOD, TYPE S
complete with pan and tilt friction head, tripod legs are of seasoned hardwood, suitable for Blimps 120 and 120 S, balanced up to 100 lbs., maximum load: 165 lbs., height: 45¼", maximum extension: 70", weight approx. 50 lbs. 2306
C-477 — With dove-tail plate. 2310
C-478 — With flat top and 3/8" thread. 2312
C-479 — Hi-hat for flat head tripods. 2311
C-480 — **HEAVY DUTY FRICTION TRIPOD, TYPE ES**
complete with pan and tilt friction head, tripod legs are of seasoned hardwood, suitable for Blimp 300, balanced up to 143 lbs., maximum load: 198 lbs., height: 45¼", maximum extension: 70", weight: approx. 57 lbs. 2315
C-481 — Dove-tail plate for Arri Blimps. 2317
C-482 — Dove-tail plate for Arri Blimp 300, heavy duty design, for attachment on tripod heads with width over 160mm (e.g. Tobis head and the like). 2316
C-483 — Tripod dolly, collapsible, weight: approx. 28½ lbs. suitable for type S and ES tripods. 2318
C-484 — **HYDRAULIC TRIPOD**, oil actuated, height from 24½" to 48" adjustable, manoeuvrable on three wheels with ball bearings, maximum load up to 220 lbs., **WITHOUT TRIPOD HEAD**. 2320
C-485 — Friction head for above tripod, with pan and tilt movements. 2321
C-486 — Tripod support "spider", collapsible. 1420

Miscellaneous Accessories

- C-487 — Cover for magazine opening of camera. 2011
C-488 — Oiler for Arriflex 35. 2012
C-489 — Template for film lacing. 2013
C-490 — **LENS SUPPORT BRACKET**, indispensable accessory for telephoto lenses over 300mm, including camera adapter for Arriflex 35.
For telephoto lenses with a focal length of 600mm and more a special support adapter is necessary. Additional price on request. 2200
C-491 — Camera adapter only for Arriflex 35 (to be used with lens support bracket only). 2201
C-492 — **LENS EXTENSION TUBE** for close-up photography, 21mm. 2203
C-493 — Blind cap for turret openings (spare part) 3 caps supplied with Arriflex 35). 2010
C-494 — **FADING DEVICE** for Arriflex 35, consisting of two polarizing filters in mount, three fixing of several focal lengths, with fittings for attachment to camera. 2180

Single Frame Equipment

- C-495 — **SINGLE FRAME MOTOR**, 24 V, for time lapse filming, suitable for animation stands, including geared base and power supply with voltage selector for 110/220 V AC, and frames counter. 2207
C-496 — **ADDITIONAL SHUTTER** to avoid fogging of film during time lapse filming, with bracket and connecting cable with plugs. 2213
C-497 — **INTERVALOMETER** for above motor to control motor and lighting equipment automatically and to operate single frame mechanism at given intervals (adjustable from 2 seconds to 3 hours), including built-in power supply with voltage selector for 110 to 250 V AC and 5 digit frames counter. 1222

Kenyon Stabilizer



SPECIFICATIONS

DESCRIPTION—A device with two gyroscopes mounted in spring-restrained gimbals such that the stabilization pattern provides optimum performance for hand-held instruments.

Stabilization—Angular motion of optical axis (longitudinal axis of stabilizer). Recommended for use on optical devices such as cameras, binoculars, sextants, etc., up to 7 pounds weight.

Mounting—Standard $\frac{1}{4}$ x 20-inch tripod mount attaching screw.

Mounting—Standard $\frac{1}{4}$ x 20-inch tripod mount attaching screw.

Size— $2\frac{3}{4}$ " diameter, $4\frac{1}{2}$ " long.

Gyro Wheel Speed—Approximately 21,000 r.p.m. within two minutes after power is supplied.

Construction—Aluminum alloy, hermetically sealed housing. Precision ball bearings on all moving parts.

Weight—Approximately 28 ozs.

Life—Over 5,000 hours of continuous operation.

ELECTRICAL CHARACTERISTICS:

Voltage—115 v., 400 cps.

Insulation—Voltage breakdown to case, 500 v. rms test.

Power—Approximately 7 watts running.

The **KENYON Stabilizer** is a compact gyroscopic instrument that eliminates the vibration and wiggle in hand-held optical equipment, resulting from involuntary movement of user's hands and arms or from the jouncing of air, sea and land vehicles.

The **KENYON Stabilizer** opens a new field in motion picture and still photography. It permits the use of longer length lenses on hand-held still or movie cameras and steadies them, producing sharp and crisp pictures when used on land or in moving vehicles. With the Stabilizer controls undesired motion by providing a firm though invisible resistance through a unique application of gyroscopic principles. It runs on 115 v./400 cps, and accessories such as small portable power packs 6 v.-32 v. DC inverters, for marine, aircraft or auto installation, etc., are available.

C-498 —**KS-3**—Kenyon Stabilizer.

C-499 —**KP-3**—Kenyon Portable Power with charger.

C-500 —**KPB-3**—Battery.

C-501 —**KPI-3**—Inverter.

C-502 —**KPC-3**—Charger.
Replacement Charger Lamps 25T8DC/IF.

C-503 —**KI-32-I**—Inverter, 32 volt, marine.

C-504 —**KI-28-I**—Inverter, 28 volt, aircraft.

C-505 —**KI-24-I**—Inverter, 24 volt, marine.

C-506 —**KI-12-I**—Inverter, 12 volt, marine/auto/aircraft.

C-507 —**KC-3**—Converter, 115 v./60 cycle with 20 ft. extension cord.

C-508 —**KACP-1**—Connector Adaptor for inverters—20 ft. cord with plug for Stabilizer and 10 ft. cord with cigarette lighter adaptor.

C-509 —**KAAC-1**—Same as above but with Alligator clips instead of cigarette lighter adaptor.

C-510 —**KBA-3**—Binocular adaptors, standard unit, with shims for most standard binoculars.

C-511 —**KE-10**—10 ft. extension cord.

C-512 —**KE-10A**—10 ft. extension cord with special connector and socket.

C-513 —**KE-20**—20 ft. extension cord.

SPECIAL ADAPTORS AND AUXILIARY DEVICES PRICED ON REQUEST

Model KS-4

The Invisible Tripod Designed For Heavy Cameras

A precision instrument with two hi-density gyroscope wheels, having two times as much angular momentum as Model KS-3, enabling the use of heavier hand-held cameras, plus longer focal length lenses and slower shutter speeds.

Size— $2\frac{3}{4}$ " diameter — $4\frac{1}{2}$ " long.

Weight—34 oz.

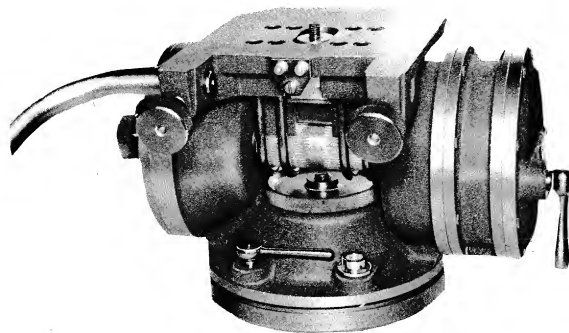
C-514 —**KS4 Stabilizer** only.

O'Connor Pan and Tilt Fluid Heads A L C



Model 100

C-515 —Designed for use with 16 and 35mm cameras with a total weight not exceeding 100 pounds. Heavy duty professional model. Weighs 20 lbs. Dimensions: 7" high, 7" deep, 11" wide. Tilts from minus 75° to plus 75°. Camera mounting screw $\frac{3}{8}$ "-16. Equipped with precision bull's-eye level. Available with Mitchell Standard, Mitchell 16, Pro Jr., Auricon and O'Connor "Levelhead" bases. Adaptable to handle-bar type operation.

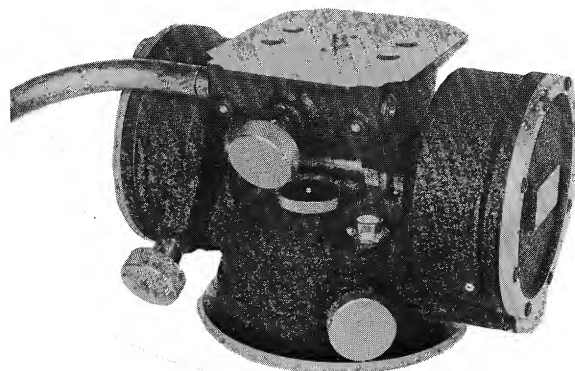


WHEN ORDERING

When ordering all models of the O'Connor Fluid Head or O'Connor accessories, be sure to specify type of tripod or high hat; type and weight of camera to be used; and whether special finish is required for extreme conditions of salt and sand. Detailed information should be furnished, with sketches, if special adapters or devices are to be provided.

Model C

C-516 —Designed for use with cameras with a total weight of 20 lbs. Tilts from minus 90° to plus 75°. Base will fit pro jr. and most amateur tripods. Camera mounting screw is $\frac{1}{4}$ "-20. Designed for use with Cinevoice, Arriflex, Cine Special, Bell & Howell Magazines, and 70 Series Bolex, Kodak, etc. Dimensions: $6\frac{1}{2}$ " high, 5" wide. Weight: 5 lbs.



Model 200-A

C-517 —Developed for television and motion picture cameras weighing up to 200 lbs. Mounted on Timken bearings. All moving parts run on ball or roller bearings. Finger-tip instantaneous locking. Precision bull's-eye level. Guaranteed accuracy of 30 minutes. Pop-up camera tie-down screw with bevel gear drive for ease of tightening. Tilt to within 15° of vertical in both directions. Minus 75° to plus 75°. Dimensions: 8" high, 12" wide. Weight: 32 lbs. Furnished with Mitchell Standard or O'Connor "level-head" bases. Extra handle for handle-bar operation.

GUARANTEE

O'Connor Fluid Heads are guaranteed for 5 years against leakage defective materials or workmanship. However, this guarantee is null and void if the fluid head has been tampered with. We maintain complete repair facilities and all repairs must be done in our own shop. A nominal freight and handling charge will be your only cost.

Cine 60 Power Belts

Cine 60 offers you the most advanced concept in battery design; the rechargeable NICAD nickel cadmium battery. These powerful completely sealed battery cells are built into a handsome easy-to-wear belt for greatest comfort and mobility. There is no awkward battery case to get in your way, no bulky tugging at your shoulder. After a few minutes wear you don't know it's there. An overload switch is built into the belt to act as an automatic fuse which resets automatically and will never have to be replaced.



LIGHT WEIGHT ARRI BLIMP

Designed for Arriflex models 16-S, 16-M and 35, this high impact plastic blimp weighs only 12 lbs. Cine 60 blimps can be used with 8 volt constant speed motor, 115 volt synchronous motor and synchronous signal generator. Illuminated F stops, illuminated camera speeds, and the footage counter can be observed from the outside. All lenses from 10 to 75 mm. can be used. Angenieux zoom lenses can be used with special adapter.

C-520



C-518 — for the Arri 16 . . .

Complete with built-in charger, 4 amp. hours and 8.7 volts.
Weight 3 lbs. 5 oz.

C-519 — for the Arri 35

Complete with built-in charger, 4 amp. hours and 17.4 volts.
Note: This belt also has a switch which permits tapping the battery at 8.7 volts for use with the Arri 16. In this application the capacity is 8 amp. hours.
Weight 4 lbs. 15 ozs.

CINE 60 MOTOR DRIVE FOR ANGENIEUX 12-120 ZOOM LENS

Cine 60 has designed a small, powerful, Micro-Motor Zoom Drive. For the smoothest possible zoom, just push a button. A small hand control unit will command the zoom action and the speed can be controlled while zooming.

Micro-Motor with gold brushes and built-in miniature reduction gear ★ powered by 3.6 volt rechargeable Nickel Cadmium battery ★ battery and charger built into the unit ★ Drive gear equipped with clutch for smooth start and stop ★ easy to mount: no modification to lens is necessary ★ size of hand unit is 5½" x 1¼" in diameter.

Birns & Sawyer Heater Barney



Newest in a growing line of functional accessory products for documentary and instrumentation filming is the Birns & Sawyer Heater Barney, a warm-as-toast camera parka—custom fitted for every camera—which operates in temperatures down to -65°F .

Multiple insulation layers, including aluminum foil, sheet lead, kapok and wool, fibreglass, flannel and a nylon-wool inner binding keep heat loss from the 115-volt A.C. heating pads to a minimum. Tough outer covering of DuPont Fabrilite, in white cordova, provides weather and abrasion protection.

The same insulation qualities which keep heat from the pads IN during cold weather work, keep solar heat OUT in desert areas. The white Fabrilite is backed by aluminum foil, both of which have a high efficiency of sun and heat reflection.

Further, the air spaces in the fibreglass, kapok and wool, backed by the wall of heavy sheet lead, reduce temperatures at least 20 degrees. In humid areas (Florida, Atlantic seaboard, Northwest Washington) the heater elements in LOW position will absorb all humidity.

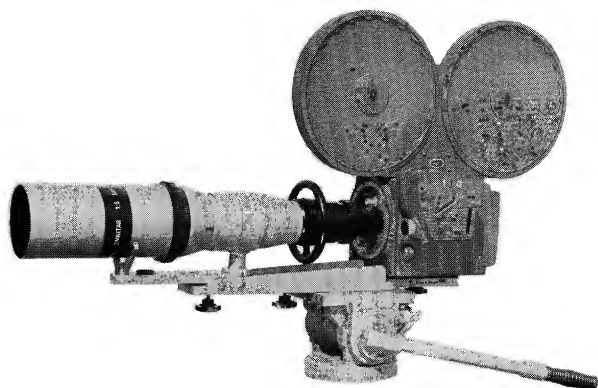
The Birns & Sawyer heater barney is a dual purpose, all-year camera parka which can be relied upon to protect valuable cameras engaged in critical film tests.

- C-521 — 1400 Arriflex 16mm, 100' Cap
- C-522 — 1401 Arriflex 16mm, W/400' Mag
- C-523 — 1402/2 Arriflex M-16, W/200' Mag
- C-524 — 1402/4 Arriflex M-16, W/400' Mag
- C-525 — 1403 Arriflex M-16, W/1200' Mag
- C-526 — 1404 Arriflex 35mm, W/200' Mag
- C-527 — 1405 Arriflex 35mm W/400' Mag
- C-528 — 1494 Auricon 16mm Cine Voice, 100' Cap.
- C-529 — 1495 Auricon 16mm Cine Voice, W/400' Mag.
- C-530 — 1496 Auricon 16mm Cine Voice, W/1200' Mag.
- C-531 — 1497 Auricon 16mm Pro 600, W/600' Mag.
- C-532 — 1498 Auricon 16mm Pro 600, W/1200' Mag.
- C-533 — 1499 Auricon 16mm Super 1200, W/1200' Mag.
- C-534 — 1406 Bell & Howell 70 DR, 16mm, 100' Cap.
- C-535 — 1407 Bell & Howell 70 DR, 16mm, 100' cap., W/motor
- C-536 — 1408 Bell & Howell 70 DR, 16mm, W/400' Mag. and motor
- C-537 — 1409 Bell & Howell Eyemo, 35mm, 100' Cap.
- C-538 — 1410 Bell & Howell Eyemo, 35mm, W/400' Mag. and motor
- C-539 — 1411 Bolex RX, 100' Cap., W/motor
- C-540 — 1419 Eastman-Kodak Cine Special, W/100' Mag.
- C-541 — 1420 Eastman-Kodak Cine Special, W/200' Mag.
- C-542 — 1420 Eastman-Kodak Cine Special, W/200' Mag.
- C-543 — 1421 Eastman-Kodak Reflex, 16mm, W/400' Mag.
- C-544 — 1422 Eastman-Kodak Reflex, 16mm, W/200' Mag.
- C-545 — 1440 Mitchell, 16mm, W/400' Mag.
- C-546 — 1441 Mitchell, 16mm, W/1200' Mag.
- C-547 — 1442 Mitchell, 16mm, W/NOTS Timing
- C-548 — 1443 Mitchell Reflex, W/400' Mag.
- C-549 — 1444 Mitchell Reflex, W/1000' Mag.
- C-550 — 1445 Mitchell, 35mm, W/400' Mag.
- C-551 — 1446 Mitchell, 35mm, W/1000' Mag.
- C-552 — 1447 Mitchell, BNC
- C-553 — 1448 Mitchell, 35mm, W/NOTS Timing
- C-554 — 1449 Mitchell, 35mm, Chronograph

Barneys also available for Automax; Beckman-Whitley, Benson-Lehner, Fairchild, Fastax, Fairchild, Fastax, Hulcher, Maurer, Milliken, Northbridge, Photo-Sonics and Traid.

—Note: Barneys may also be purchased without heaters for sound shooting.

Omnitar Lenses



The Birns & Sawyer Omnitar lens system is the most complete telephoto lens system in the world. There are more focal lengths engineered for more cameras, with a greater choice of speeds and apertures than any other lens line anywhere. Further, the system is engineered to include complete lens-to-cradle facilities and has a wide range of monoculars to furnish telephoto sighting to "blind" cameras. Exciting new developments in lens design are currently bringing new formulas to bear in making the lenses shorter in length.

- C-555 — Omnitar 125mm f2.5 Arri mount.
- C-556 — Omnitar 125mm f2.5 "C" mount.
- C-557 — Omnitar 125mm f2.5 Mitchell 16 mount.
- C-558 — Omnitar 125mm f2.5 Mitchell 35 mount.
- C-559 — Omnitar 125mm f2.5 Cine-Special "S" mount.
- C-560 — Omnitar 150mm f3 Arri mount.
- C-561 — Omnitar 150mm f3 "C" mount.
- C-562 — Omnitar 150mm f3 Mitchell 16 mount.
- C-563 — Omnitar 150mm f3 Mitchell 35 mount.
- C-564 — Omnitar 150mm f3 Cine-Special "S" mount.
- C-565 — Omnitar 200mm f3.2 Arri mount.
- C-566 — Omnitar 200mm f3.2 "C" mount.
- C-567 — Omnitar 200mm f3.2 Mitchell 16 mount.
- C-568 — Omnitar 200mm f3.2 Mitchell 35 mount.
- C-569 — Omnitar 200mm f3.2 Cine-Special "S" mount.
- C-570 — Omnitar 300mm f3.5 *Basic mount.
- C-571 — Omnitar 300mm f5 *Basic mount.
- C-572 — Omnitar 400mm f5 *Basic mount.
- ** C-573 — Omnitar 400mm f4.5 *Basic mount.
- ** C-574 — Omnitar 500mm f5 *Basic mount.
- ** C-575 — Omnitar 600mm f5 *Basic mount.
- ** C-576 — Omnitar 800mm f5 *Basic mount.
- ** C-577 — Omnitar 1000mm f6.3 *Basic mount.
- ** C-578 — Omnitar 2000mm f8 *Basic mount.
- C-579 — Omnitar TV Lens 300mm f3.5 RCA mount.
- C-580 — Omnitar TV Lens 400mm f4.5 RCA mount.
- C-581 — Omnitar TV Lens 600mm f5 RCA mount.

* With filter slot for glass filters, UV filters, lens shade and two lens caps.

** These lenses have built-in cradles to support front lens element for additional rigidity.

Omnipods

	Omnipod	Omnitars	Camera
C-582	Mark I	300/400mm	For Mitchell 16
C-583	Mark II	500/600mm	For Mitchell 16
C-584	Mark III	800/1000mm	For Mitchell 16
C-585	Mark I	300/400mm	For Mitchell 35
C-586	Mark II	500/600mm	For Mitchell 35
C-587	Mark III	800/1000mm	For Mitchell 35
C-588	Mark I	300/400mm	For Arriflex 16
C-589	Mark II	500/600mm	For Arriflex 16
C-590	Mark III	800/1000mm	For Arriflex 16
C-591	Mark I	300/400mm	For Arriflex 35
C-592	Mark II	500/600mm	For Arriflex 35
C-593	Mark III	800/1000mm	For Arriflex 35
C-594	Mark I	300/400mm	For Bell & Howell "70"
C-595	Mark II	500/600mm	For Bell & Howell "70"
C-596	Mark III	800/1000mm	For Bell & Howell "70"
C-597	Mark I	300/400mm	For Cine Special
C-598	Mark II	500/600mm	For Cine Special
C-599	Mark III	800/1000mm	For Cine Special

Omniscopes

All Omniscopes have focussing eyepiece, rubber eye cup, extension sun shade for viewing into the sun. Each scope also has collapsible gun sight for fast tracking and a double parallax adjustment for horizontal and azimuth alignment.

Each monocular is meticulously made from the finest available rare earth glass for greatest brilliance. All optical surfaces are coated. Each Omniscopes is scribed to match two Omnitar focal lengths.

	Film Size	Scribing
C-600	16mm	150/200mm
C-601	16mm	300/400mm
C-602	16mm	500/600mm
C-603	16mm	800/1000mm
C-604	35mm	300/400mm
C-605	35mm	500/600mm
C-606	35mm	800/1000mm

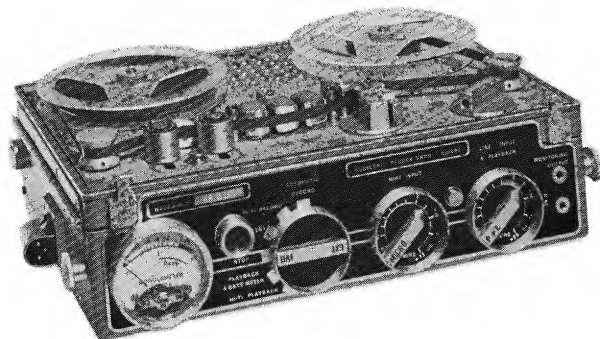
Omnimounts

- C-607 — Omnimat 16 — Omnitar to Mitchell 16.
- C-608 — Omnimat 35 — Omnitar to Mitchell 35.
- C-609 — Omnimo — Omnitar to Eyemo.
- C-610 — Omni "C" — Omnitar to "C" Mount.
- C-611 — Omnitarr — Omnitar to Arriflex.
- C-612 — Omnicine — Omnitar to Cine Special.
- C-613 — Omnitv — Omnitar to RCA-TV Mount.

Kudelski - Nagra

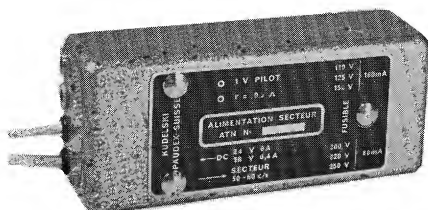
Portable Tape Recorder

- C-614 — Self-contained tape recorder Nagra III B with 3 speeds and 3 heads, without batteries, tape or microphone, with low power loudspeaker for monitoring only. NTB
- C-615 — Self-contained tape recorder Nagra III BH, similar to the Nagra III B, but with a supplementary amplifier incorporated, giving a more powerful output. NTB
- C-616 — Self-contained tape recorder Nagra III NP, similar to the Nagra III B, but provided with the Neo-Piloton system. NTP
- C-617 — Self-contained tape recorder Nagra III NPH, similar to the Nagra III BH, but provided with the Neo-Piloton system. NTPH



Accessories

- C-618 — "Ever-ready" case in soft brown leather with pocket for microphone and adjustable strap, with transparent window on front panel (available on request without transparent window, also in black or white). ST
- C-619 — Similar to above, but with foam rubber padding (without transparent window). SFT
- C-620 — Special, light packing. CT
- C-621 — Amplifier-loudspeaker, class B amplifier, 8 W output, with loudspeaker incorporated, powered by 12 flashlight batteries, as the Nagra III. DH



- C-622 — Mains supply unit for Nagra III (50 and 60 c/s, 110 to 220V) with leads, giving also a Piloton signal (for use with cameras with synchronous motor). ATN
- C-623 — Preamplifier for plugging in a second electrodynamic microphone (50 or to 200 ohm) to the Nagra III. BS

VII. ACCESSORIES FOR SYNCHRONIZATION

- C-624 — This synchronizer is capable of making synchronous sound transfer to any sprocket tape recorder. It modifies automatically the speed of the Nagra to lock the Neo-Piloton playback signal with the main frequency. SLO
- C-625 — Self-contained frequency meter (50 and 60 c/s) for measuring the frequency and level of a signal coming from a pilotone generator, the frequency and level of a played back signal can also be measured. FM
- C-626 — SV Speed Adjuster.
- C-627 — SCC Frequency Converter.
- C-628 — SQ Crystal quartz control generator.

Earphones

- C-629 — DT 48: the best we can supply. EB
- C-630 — DT 90: good quality, less expensive. ET
- C-631 — DT 508: light weight, stethoscope type. ES

Accumulators and Recharge Units

- C-632 — Accumulators, Nickel-Cadmium, rechargeable, 12 pieces. PA
- C-633 — An accessory to be connected between the ATN and the Nagra III, permitting the charging of the PA accumulators in 16 hours. The current is automatically regulated at 250 mA. An indicator shows whether the charge is done correctly. PAR
- C-634 — Automatic charger for 10 Nickel-Cadmium cells, 2,5 Ah, 4 Ah and 9Ah. PX-10

Microphones

Price without microphone leads.

- C-635 — AKG D 24 B dynamic, cardioid high quality sensitive. MK
- C-636 — Table Stand for AKG microphone. GK
- C-637 — MD 21 for general use, robust, sensitive.
- C-638 — Table Stand for MD 21 microphone. GD
- C-639 — Wind shield for MD 21 microphone. VD
- C-640 — Beyer M 100 high quality, not very sensitive, very small. MB
- C-641 — Beyer M 160 high quality, linear, smooth response, not very sensitive, cardioid. MS
- C-642 — Beyer M 66 high quality, cardioid, sensitive with lead, 1,5 m. MI

LEADS FOR ELECTRODYNAMIC MICROPHONES

FITTED WITH 3-PIN TUCHEL PLUGS

- C-643 — Lead 1,5 m (5 ft.) for MD 21, M 100, M 160 or AKG D 24. CR
- C-644 — Lead 10 m (33 ft.) for MD 21, M 100, M 160 or AKG D 24. CD
- C-645 — Extension 10 m (33 ft.) for the microphone socket (Cannon-Cannon). CC

VARIOUS LEADS

- C-646 — Insulated screened cable 3 m (10 ft.) with 2 conductors + braiding for connecting the Nagra to another instrument (amplifier, radio, etc.). CS
- C-647 — Start-stop cable 1,5 m (5 ft.) for controlling remotely the tape transport. CA
- C-648 — Multiple plug for connecting the ATN and either the AM3, BS or BM to the accessory plug of the Nagra. CM

VARIOUS ACCESSORIES — Leads (for SLP, BM, FM, etc.).

IVA. CONDENSER MICROPHONES

IV-a. CONDENSER MICROPHONES

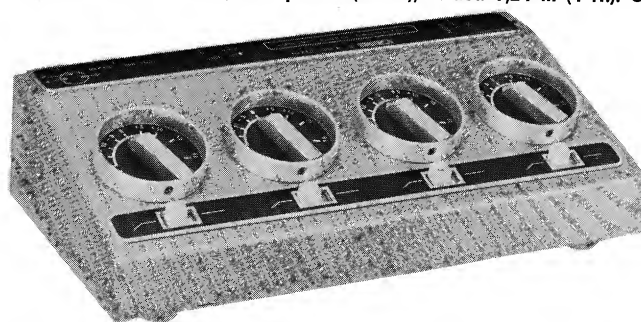
- C-649 — KM 53 condenser microphone, omnidirectional. MT
- C-650 — KM 54 condenser microphone, cardioid MQ
- C-651 — KM 56 condenser microphone, variable polar diagram. MR

V. POWER SUPPLY FOR CONDENSER MICROPHONES

- C-652 — Accessory allowing the Nagra to power a KM condenser microphone (Telefunken or Neumann). The AM3 contains also an amplifier which boosts the mike level to the line input of the Nagra. (This accessory provides the possibility of using at the same time a dynamic microphone plugged into the regular Nagra mike input and a KM condenser microphone going into the No. 2 input). AM3
- C-653 — Extension 10 m (33 ft.) lead for AM3-KM. CN
- C-654 — Wind shield for KM microphones. VN

VI. STANDS

- C-655 — Stand ST 200 microphone stand for general use, with antivibration mount, unfolded 1,8 m, folded 93 x 11 cm (5½ ft.) with box. GU
- C-656 — "Boom arm", ST 211 for stand ST 200. GG
- C-657 — Stand ST 201 light, folded 40 x 8 cm. GL
- C-658 — Bamboo stand, set up 3 m (10 ft.); folded 1,24 m (4 ft.). GP



- C-659 — Small mixer with 3 microphone inputs and 1 line input 250 x 128 x 60 mm, with cable. BM

ALC Magnasync Manufacturing Co. Ltd.

Type 5 Recorder



FREQUENCY RESPONSE—45 cps to 8500 — 2 DB (602 Type 5 16mm transport at 36 feet per minute). 45 cps to 13000 cps — 2 DB (Model 702 Type 5 17½mm transport at 90 feet per minute).

DISTORTION—Less than 2% total harmonic.

SIGNAL TO NOISE RATIO—Greater than 50 DB.

FLUTTER AND WOW—0.15% Maximum R.M.S. in any single band. 0.18% Maximum R.M.S. overall.

DIALOGUE EQUALIZATION—Switch to high-pass with bass roll off from 300 cps — 10 DB at 100 cps.

INPUTS—1. High Gain (100 DB) microphone. (Strapped for 50 ohms standard. Can be easily changed to 250 ohms or 500 ohms). 2. Bridging input.

ERASE—Designed for use with bulk film eraser in accordance with accepted major studio practice. Experience has proven that 4 to 6 DB more residual film noise can be removed by this method over the high frequency erase method. It is also impossible for the operator to accidentally erase good "takes" with this method.

MONITOR—1. 4" V.U. Meter monitors input signal. 2. Zero-level monitor through 600-ohm balanced line output. 3. Monitor output (will feed any impedance above 500 ohms). 4. Built-in 6 x 9 dual speaker with two watt power amplifier. 5. Monitor "Direct" through amplifier or switch to "Film Monitor" for simultaneous playback from film approximately 1/5th second after recording is made.

FILM TYPE—16mm, single-perforated (602-E-5), 16mm, double-perforated (602-C-5), 17½mm (702-A-5), 35mm (135-A-5).

FILM CAPACITY—1600 ft.

FILM FOOTAGE LOGGING—Reset footage counter. (Adds forward, subtracts reverse.)

REWIND—Highspeed torque rewind from reel to reel or synchronous reverse through sprocket drive.

MOTOR DRIVE—Standard unit furnished with 110-volt, 60-cycle, single phase, salient pole synchronous motor. Other drive motors such as 50-cycle, 3 phase, 220-volt or Selsyn interlock available. (See "Special Motor" section of price schedule.) available.

WEIGHT—79 lbs. in portable cases.

C-660 — Model 602-E-2 - Rack mount recorder. Amplifier and transport on 19" rack panels, edge track.

C-661 — Model 602-C-2 - As above with centre track.

C-662 — Model 602-E-4 - Rack mount as above but with built-in monitor speaker. Edge track.

C-663 — Model 602-C-4 - As above with centre track.

C-664 — Model 602-E-5 - Transport and amplifier in portable cases (see above).

C-665 — Model 602-C-5 - As above with centre track.

Type 15 Recorder

THE ALL-IN-ONE MAGNAPHONIC SOUND SYSTEM

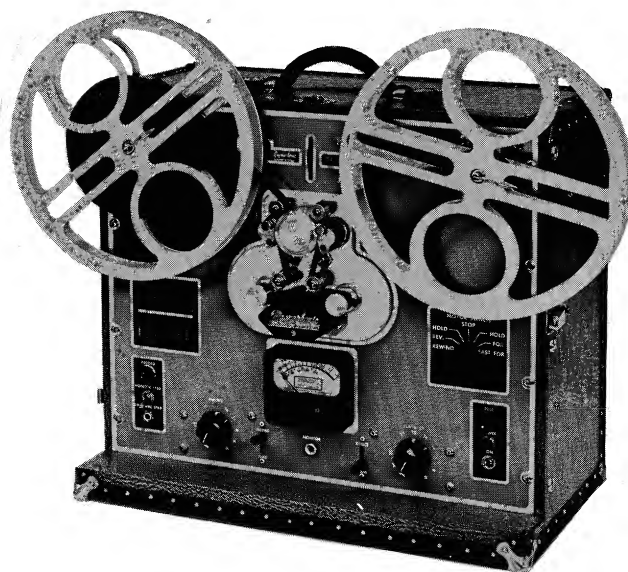
Here, in a single portable case, is a complete, top-quality sound system. Playback monitor amplifier, loudspeaker and recorder are all built into this one compact package. Just open the case and you're in business! Designed for "on-the-go" producers who want to save set-up time.

Features

- Accurate, chain coupled, easy-to-read footage counter.
- Direct coupled, high resistance rotor torque motors.
- Simplified single-switch for all motor control functions.
- Simultaneous film monitor through separate play head.
- "RECORD" indicator lamp to protect "takes".
- Will accommodate standard 1200-foot film reels.
- Bias voltage meter readout.
- S.M.P.T.E. standard performance.

C-666—Model X-400-E-15—Transport and amplifier rack mounted in portable case. Playback amplifier, loudspeaker and torque motors included, edge track.

C-667—Model X-400-C-15—(as above) centre track.



Magnasync Manufacturing Co. Ltd.

602, 702 and 135 Series Dubbers



Features

- 1,600-FOOT CAPACITY
- FAST REWIND
- SYNCHRONOUS, SALIENT POLE DRIVE MOTORS
- FAST FORWARD
- SELSYN MOTOR INTERLOCK AVAILABLE
- FOOTAGE COUNTER ON EACH DUMMY
- WIRED FOR REMOTE CONTROL
- FILM TRANSPORT SAME AS TYPE 5 RECORDER
- POSITION FOR SECOND PLAYBACK HEAD
(For transfer of both edge and center track recordings.)

Specifications

Frequency Response—50-8,000 cps—2 db (16mm, 36 fpm).
50-12,000 cps—2 db (17½ or 35mm, 90 fpm).

Signal to Noise Ratio—Better than 50 db.

Flutter and Wow—0.12% Maximum RMS in any single band.

Distortion—Less than 0.18% Maximum RMS over-all total harmonic.

C-668 —Model 602-E-11—16mm single reproducer with play-back pre-amp on rack panel-edge track.

C-669 —Model 602-C-11—16mm, as above, with centre track.

C-670 —Model 702-A-11—As above, 17½mm.

C-671 —Model 135-A-11—As above, 35mm.

C-672 —Model 602-E-12—16mm, double reproducer. Two type 11 reproducers in rack cabinet with timer chain interlock and two pre-amplifiers—edge track.

—Model 602-C-12—16mm, as above, centre track.

C-674 —Model 702-A-12—(as A-13).

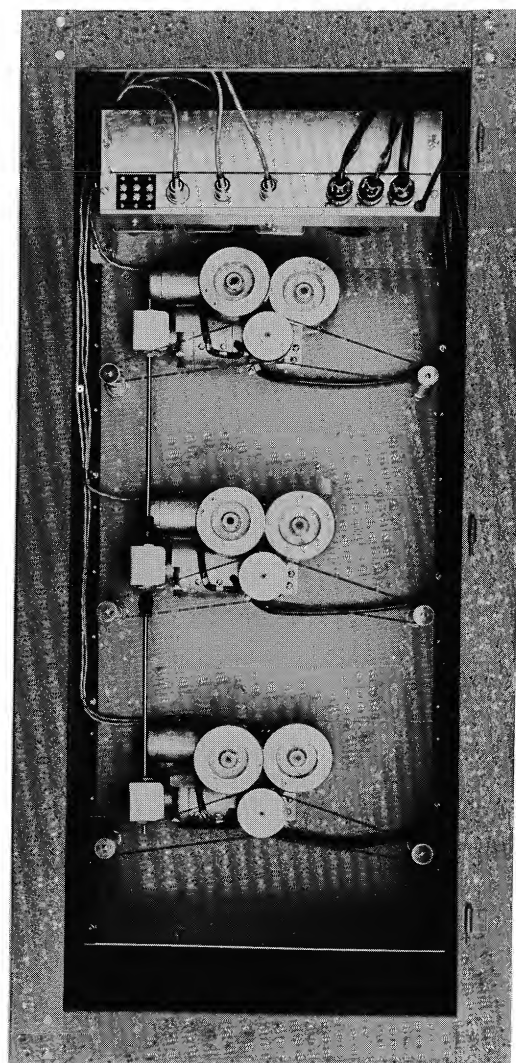
C-675 —Model 135-A-12—(as A-13), 35mm.

C-676 —Model 602-E-13—16mm, triple reproducer, three reproducers interlocked in cabinets with 3 pre-amps, edge track.

C-677 —Model 602-C-13—(as A-17), centre track.

Magnasync Manufacturing Co. Ltd.

X-400 Series Dubbers



Features

- 1,200-foot capacity.
- Fast rewind.
- Fast forward.
- Synchronous, salient pole drive motors.
- Position for second playback head.

- C-678 —Model X-400-E-11—Single reproducer with plug-in pre-amplifier, power supply and motor switch on 19" x 5 1/4" rack panel, edge track.
- C-679 —Model X-400-C-11—(as above) centre track.
- C-680 —Model X-400-E-12—Double reproducer, two Type 11 reproducers in rack cabinet with two plug-in pre-amps and mechanical interlock, edge track.
- C-681 —Model X-400-C-12—(as above) centre track.
- C-682 —Model X-400-E-13—Triple reproducer. Three Type 11 reproducers in rack cabinet with three plug-in pre-amps and mechanical interlock.
- C-683 —Model X-400-C-13—(as above) centre track.

Specifications

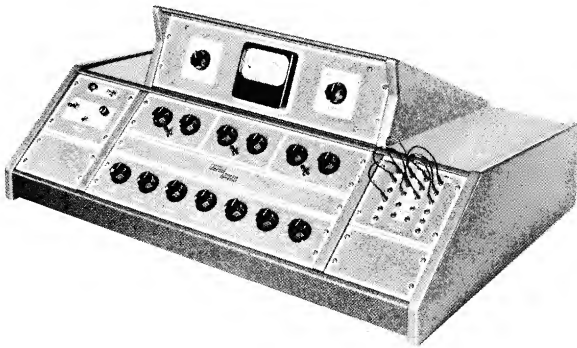
- Frequency response: 50-8 cps — 2 db.
- Signal to noise ratio: better than 50 db.
- Flutter and Wow: 0.2% maximum RMS overall.
- Distortion: less than 2% total harmonic.

X-400 Type 11 single dubbers include transport mechanism with separate pre-amplifier section consisting of power supply and equalized pre-amplifier. The pre-amplifier section has provision for three plug-in pre-amplifiers. A producer may elect to start out with a single dubber. Then, at a later date, expand to a Type 12 (two position dubber). A third dubber may be added to complete the package, making the assembled system an X-400 Type 13.

Magnasync Manufacturing Co. Ltd.



Consolette



STUDIO MIXING Consolettes, six channels, line level, precision ladder attenuators. Includes one G-801 program equalizer that can be inserted in any of the input channels or in output of mixer. VU meter, film direct monitor.

C-684—Type G-961.

SAME AS G-961 except G-803 (3 equalizers) included and may be inserted in any 3 input channels.

C-685—Type G-963.

PLUG-IN MICROPHONE PRE-AMPLIFIER 1, 2, or 3 may be added to 900 Series Consolettes.

C-686—Type S-801.

Equalizers

SINGLE EQUALIZER with 8 positions of low frequency boost and attenuation, 8 positions high frequency boost and attenuation designed especially for motion picture equalization mounted on standard 3 1/2" x 19" panel.

C-687—Type G-801.

TRIPLE EQUALIZER same as G-801 except 3 equalizers are mounted on standard 3 1/2" x 19" panel.

C-688—Type G-803.

Mixer



MIXER, 4 channel (3 microphone and 1 bridge) with dialogue equalization for each channel, talk-back system and provisions for battery power pack.

C-689—Type G-924.

Microphone

MICROPHONE, A.K.G. especially designed for television and film work. Switch for low frequency equalization. Frequency range 30 to 15,000 C.P.S.

C-690—Type D-25.

Interlock Distributors and Controls



DISTRIBUTOR CONTROL PANEL for remote operation of six units in an interlock system. Mounted on rack panel 7" x 19" with "slow start" distributor motor control, switches and pilot lights. For use with M-801 distributor.

C-691—Type M-790.

DISTRIBUTOR CONTROL PANEL, same as M-790 except "slow start" distributor motor control is motor driven, enabling operator to run system from any auxiliary remote location by push-button control.

C-692—Type M-791.

SAME AS M-790 except for use with M-802 distributor.

C-693—Type M-792.

SAME AS M-791 except for use with M-803 distributor.

C-694—Type M-793.

DISTRIBUTOR, heavy duty interlock with 110 volt, single phase, 50/60 c.p.s. drive and excitation for system employing M-432 or M-432 interlock motors. Rated to operate up to 6 standard recorders, dubbers or projectors.

C-695—Type M-801.

SAME AS M-803 except excitation voltage is 110 volt, single phase. For use with M-431 and M-432 interlock motors.

C-696—Type M-802.

DISTRIBUTOR, heavy duty interlock with 220 volt, 3 phase, 50/60 c.p.s. drive motor. Excitation 220 volt, 3 phase. For use with M-430 interlock motors. Rated to operate up to 6 standard recorders, dubbers or projectors.

C-697—Type M-803.

Interlock Motors

INTERLOCK MOTOR and sub case for type 5 Magnasync. Recorder is easily disconnected for location recording. Armature shaft of synchronous motor on recorder couples to shaft of M-432 interlock motor.

C-698—Type M-450.

INTERLOCK MOTOR and sub case for 602 type I recorder.

C-699—Type M-460.

INTERLOCK MOTOR mounted on 7" x 19" rack panel. For interlocking rack mount Magnasync 602, 702 and 135 series dubbers and recorders.

C-700—Type M-470.

INTERLOCK MOTOR attachment for X-400 types I and 15 recorders. Complete with M-432 motor.

C-701—Type M-480.

INTERLOCK MOTOR attachment for X-400 dubbers. Complete with M-432 motor.

C-702—Type M-481.

INTERLOCK MOTOR attachment for MARK IX equipment complete with M-432 motor.

C-703—Type M-482.

Magnasync Manufacturing Co. Ltd.

Interlock Motors

INTERLOCK MOTOR, heavy duty, 220 volt, 3 phase excitation with 110 volt, 3 phase secondary. Compatible with Westrex and RCA interlock systems.

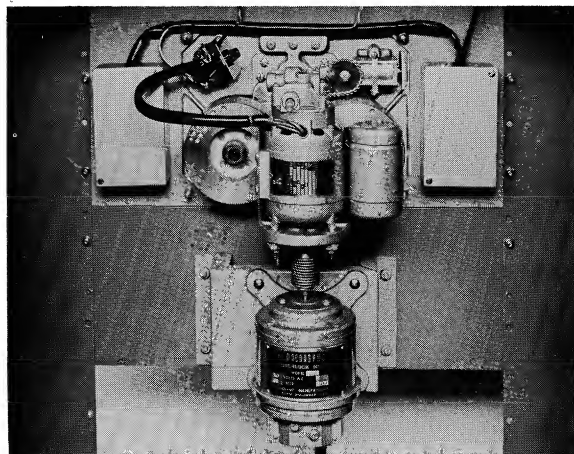
C-704—Type M-430.

INTERLOCK MOTOR, heavy duty, 110 volt, single phase excitation with 110 volt, 3 phase secondary. Quotations on 35mm interlock attachments furnished on request.

C-705—Type M-431.

INTERLOCK MOTOR, standard duty, 110 volt, single phase excitation with 110 volt, 3 phase secondary. Torque rated to operate all models Magnasync recorders and dubbers, as well as 16mm projectors and other "medium duty" equipment.

C-706—Type M-432.



SYNC-INTERLOCK ATTACHMENT for Bell & Howell projectors. Projector may be operated synchronously on an interlock system. Quotations on other makes of projectors furnished on request.

C-707—Type M-433.

INTERLOCK MOTOR ATTACHMENT for 16mm projectors. Complete with M-432 motor and Gilmer belt drive. Drive quill designed to prevent radial load damage to projector. For Bell & Howell projectors.

C-708—Type M-434.

FOR AMPRO projector.

C-709—Type M-434-A.

FOR JAN projector.

C-710—Type M-434-J.

FOR RCA projector. Factory installation only.

C-711—Type M-434-R.

FOR KODAK pagent projector.

C-712—Type M-434-P.

INTERLOCK MOTOR SWITCH for use in simple, two-machine interlock systems where a distributor is not needed. Energizes both drive motors simultaneously.

C-713—Type M-435.

INTERLOCK MOTOR RELAY. One required for each interlock motor in a system.

C-714—Type M-437.

INTERLOCK MOTOR. Miniature type for use as a transmitter to remote footage counter. 110 volt, single phase excitation. Complete with kit of parts for attachment to dubber or recorder. Specify model.

C-715—Type M-438.

REMOTE FOOTAGE COUNTER. Packaged in metal enclosure. Complete with M-438 interlock motor. (Optionally furnished with synchronous motor when M-438 transmitter is not used.)

C-716—Type M-439.

PROJECTED FOOTAGE COUNTER. Complete with counter, fan-cooled prismatic optical projector, and interlock motor.

C-717—Type M-440.

PROJECTED V U METER. Complete with miniature meter, fan-cooled prismatic optical projector.

C-718—Type M-441.

Test Films

TEST FILM, 16mm edge tracking azimuth, 100 foot roll.
C-719—

TEST FILM, 16mm center tracking azimuth, 100 foot roll.
C-720—

TEST FILM, 16mm edge tracking multi-frequency, 100 foot roll.
C-721—

TEST FILM, 16mm center tracking multi-frequency, 100 foot roll.
C-722—

TEST FILM, 17½mm azimuth, 300 foot roll.
C-723—

TEST FILM, 17½mm multi-frequency, 300 foot roll.
C-724—

TEST FILM, 35mm single track azimuth, 300 foot roll.
C-725—

TEST FILM, 35mm single track multi-frequency, 300 foot roll.
C-726—

TEST FILM, 35mm triple track azimuth, 300 foot roll.
C-727—

TEST FILM, 35mm triple track multi-frequency, 300 foot roll.
C-728—

Portable Power Supplies

PORTABLE POWER SUPPLY, heavy duty rotary generator with batteries, frequency meter, frequency control, camera dummy load and power factor correction. Delivers 500 watts, 110 volts, single phase, 50 or 60 c.p.s. (Please specify). Packaged in heavy-duty, fibre-bound cases.

C-729—Type G-951.

PORTABLE POWER SUPPLY, similar to G-951 with output rating 500 watts, 220 volts, three phase, 50 or 60 c.p.s.

C-730—Type G-953.

PORTABLE POWER SUPPLY, similar to G-951 with output rating 250 watts, 110 volts, single phase 50 or 60 c.p.s. For use with Magnasync equipment and cameras in the class with Maurer, Auricon, Arriflex, Cine Special, Bolex, Bell & Howell, Carerette, etc. where dummy load and P.F. correction are not required.

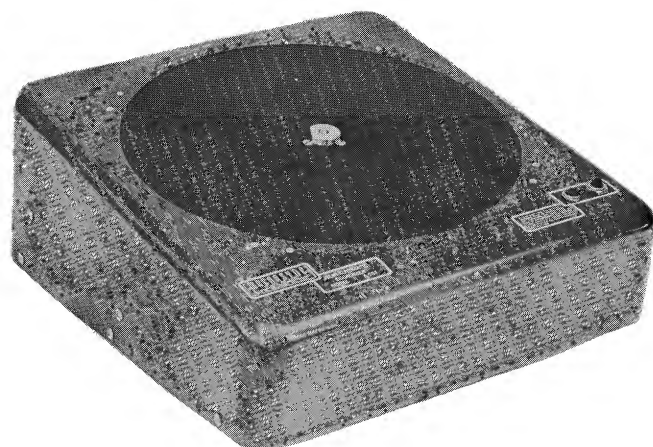
C-731—Type G-921.



Bulk Erasers

CONVENTIONAL BULK ERASER economical degausser capable of effecting complete erasure of 1/4" tape, 16, 17 1/2 and 35mm film.

C-732—Type G-936.



MANUAL BULK ERASER with free wheeling turn table. Will not damage edges of tape or film, a condition frequently found in conventional degaussers where material has contact with stationary surfaces.

C-733—Type M-937.

SEMI-AUTOMATIC BULK ERASER, motor driven turntable. Insures complete erasure, and eliminates the possibility of noise patterns which can be generated by irregular rotational motion.

C-734 —Type A-937.

Head Demagnetizer

Since the minimum noise level occurs with the tape in unmagnetized condition, it is important that the recording head impart no steady (dc) magnetism to it. This can only be true if the head itself is free from permanent magnetism.

When a recording machine leaves its factory, the heads are unmagnetized. However, music and speech consist of a series of transients, often not symmetrical in peak value. Other asymmetrical transients may occur in line noise, in starting and stopping the machine, and particularly during tests. The effect is cumulative, and after a week of steady use the recording head may have picked up enough magnetism to raise the noise level by several db and to increase second harmonic distortion slightly.

The Audio Head Demagnetizer, Type No. 400, is an AC magnet assembly provided the extended pole pieces shaped to fit the contour of the recording head. Properly used, this head demagnetizer will remove any PERMANENT MAGNETISM which may have accumulated in the recording head — thereby reducing noise level which is attributable to this cause.

The Audio Head Demagnetizer enables the magnetic condition of a recording head to be carried through a series of hysteresis loops of ever-diminishing size, leaving the head substantially free of permanent magnetism. This operation is the same as the action of an AC erase head on tape.

C-735

Audiofilm



Audiofilm is a precision-made magnetic sound recording film, on standard motion-picture film triacetate base. Manufactured by Audio Devices, Inc., it provides the same flawless perfection of coating surface and the same unsurpassed quality of recording and reproduction that have made Audiotape the first choice of professional tape recordists the world over.

Available in film sizes and coating types to meet the requirements of professional motion picture and TV sounding recording, Audiotape has been enthusiastically accepted by leading producers throughout the film industry. These critical professional users have found that AUDIOFILM can be depended on for the consistently high performance and uniformity that are so essential for this type of recording work.

16mm Single Perforated

C-736

16mm Double Perforated

C-737

35mm

C-738

Magneraser

Regardless of the model tape recorder you own, the Magneraser does a quick, easy job of erasing your recorded tapes whether they are 1/4" or 1/2" wide. The same holds true for 8, 16 and 35 mm magnetic sound film. Reel size does not interfere with clean, sure erasure.

No matter how severely overloaded the tape may be, the Magneraser is guaranteed to remove all recorded signal and actually lowers background noise level of virgin, unused tape 3 to 6 db by making the magnetic domains absolutely constant along adjacent sections of the tape.

You can carry the Magneraser from room to room for use wherever there is an AC outlet. To operate simply move the Magneraser over the reel and within seconds it will be ready for re-use. The rewinding process is eliminated, saving wear and tear of tape against the erase head of the recorder.

The Magneraser operates on 50 or 60 cycle alternating current and furnishes the necessary gradually diminishing cyclic magnetization field which the tape normally encounters during supersonic erasure. A momentary control push button safety ON-OFF switch prevents current from being applied when not in use. Another valuable application is the demagnetization of record-playback and erase heads for reduction of distortion and tape background noise.

SPECIFICATIONS — 14 pt.

Switch	Safety, push button
Size	2 in. high; 4 in. dia.
Power Consumption	60 watts
Construction	Bakelite Case
Weight	2 1/2 lbs.
Model 200-C	Operates on 100 to 130 volts
Model 220-C	Operates on 200 to 260 volts

Operating frequency of both models is 50 to 60 cycles

MAGNERASER, small hand-held degausser.

C-739 —Type 200-C.

Houston-Fearless Corporation

PD-10 Pedestal

Because of its light weight, the PD-10 is easy to handle providing fast, smooth camera mobility. For steady, straight-line dolly shots, all three wheels can be locked in parallel or left free for maximum maneuverability. Adjustable telescoping legs can be quickly lengthened for increased stability or shortened for work in crowded studios. Will pass through 32" door.

Between takes, the camera can be quickly, easily raised or lowered by means of a hydraulic jack conveniently located at the centre column. Locks securely at desired height.

The PD-10 accommodates all standard friction or cradle heads and all types of monochrome cameras from the Vidicon up to the I.O.

Although exceptionally sturdy and rigid, the PD-10 weighs only 78 lbs. It can be quickly disassembled and packed into a small space for easy transportation to remote locations.



Specifications

Maximum Height (without head)	60"
Minimum Height (without head)	35"
Maximum Width (with legs extended)	40 1/2"
Minimum Width (with legs contracted)	31 1/4"
Weight	78 pounds
Shipping Weight	145 pounds
Shipping Dimensions	38" L. x 32" W. x 16" H.

(Friction head shown in photos is not included in cost of pedestal.)

C-740— PD-10 Pedestal.

Friction Head

The Houston-Fearless Friction Head provides smooth, easy panning and tilting with motion picture or television cameras weighing between 80 and 150 pounds.



The head moves on standard grease-sealed ballbearings and can be panned a full 360°. A lever at the rear controls an expanding brass shoe which provides an efficient brake for the pan and, if desired, adds drag to panning action. Adjustment is provided to compensate for wear.

The head may be tilted 45° forward and 45° backward. The tilt action is accurately counter-balanced for the full length of tilt through the use of a single helical torsion spring, which is totally enclosed. An important feature is a knob which may be rotated to provide compensation for an unbalanced load, such as a large telephoto lens. This adjustment is easily made and requires no tools.

The drag and brake adjustments on the tilt action are independent of each other. Both controls are conveniently located on the right side of the head with the brake handle adjustable to compensate for wear. A wide range of smooth tilt-drag may be obtained by the rotation of a knob. An expanding cast-iron shoe, working against a polished steel tube, provides a long, trouble-free wearing surface for both the tilt-drag and brake.

The operating handle is of steel tubing fitted with a rubber grip. It is adjustable from 18" to 26" and may be detached from the head. It may be angularly adjusted with respect to the head by means of a quick-acting cam. Positive positioning is maintained between the handle and head with a milled serration clamp lock.

Specifications

Top Plate	6 7/8" wide x 8" long
Height	6 3/4"
Weight	32 pounds
Shipping Weight	45 pounds

Camera is attached to head by 3/8-16 screw.

C-741—Friction Head only.

Houston-Fearless Corporation

Cradle Heads



The perfect balance of this Houston-Fearless head is made possible by the cradle action. When the camera is tilted up or down, the cradle rotates around a constant centre of gravity, maintaining absolute balance at all times. There are no counterbalancing springs to get out of adjustment or to produce noise.

Tilting

Tilting is controlled by an adjustable handle. Four phenolic-covered ballbearing rollers mounted in the base of the head support the cradle. The cradle tracks ride on these bearings, providing smooth, quiet operation.

The head tilts down 38° and up 30°. Stop blocks prevent the cradle from riding off the bearings at the extreme limits of travel. The amount of drag on the tilt is controlled by a convenient knob, provided with a vernier differential screw for fine adjustment.

Balancing

The camera, with all accessories attached, can be balanced perfectly when mounted on the head without loosening the camera hold-down screws. This is accomplished by moving the top camera plate on the head forward or back with a lead screw.

Panning

Panning action is accomplished by two precision ballbearings in the base of the head which carry the vertical load. All ballbearings are of the sealed type and require no service or lubrication for the life of the unit. Drag adjustment is provided on the pan.

Brakes

Brakes on the pan and tilt quickly lock the camera in a fixed position.

Rigid aluminum alloy castings are used for all major parts to provide and maintain accurate alignment. Separate cradle tracks allow for replacement in case of damage.

Adapted to fit all standard tripods, pedestals, dollies, cranes or hi-hats.

For All Standard Monochrome Television Cameras

SPECIFICATIONS

Top Plate	6 ⁷ / ₈ " wide x 8" long
Height	7 ¹ / ₄ "
Weight	26 pounds
Shipping Weight	45 pounds
Adjustable handle mounted on head.	

C-742 —Cradle Head, Model MCH.

For RCA Color Television Cameras

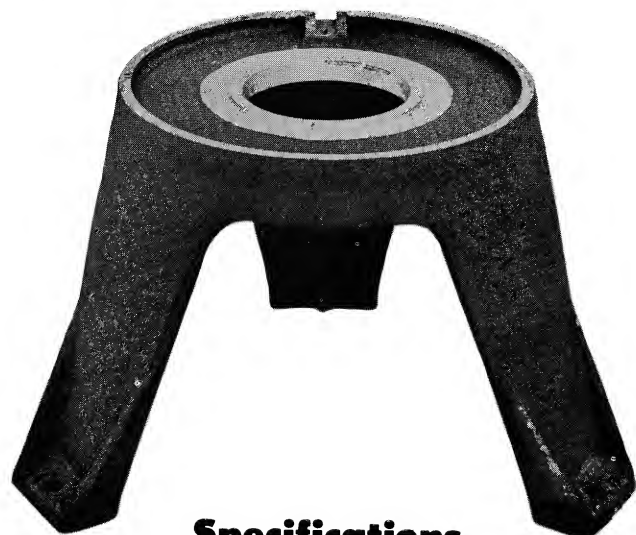
SPECIFICATIONS

Top Plate	12" wide x 14" long
Height	10 ¹ / ₂ "
Weight	55 pounds
Shipping Weight	90 pounds
Control handle not included; available on special order.	

C-743 —Cradle Head, Model CH-1.

Hi-Hat

The Houston-Fearless Hi-Hat is for use with a motion picture or television camera in restricted quarters where a tripod or dolly may not be convenient. For television, installation of a Hi-Hat saves time on fixed locations from which frequent pickups are made. Will accept Houston-Fearless Friction Head or Geared Head or any other standard motion picture or television camera head. Sturdily made of cast aluminum with hammered finish.



Specifications

Height	6"
Diameter of Base	10 ³ / ₄ "
Diameter of Top Plate	7"
Weight	2 ¹ / ₂ pounds

C-744 —Hi-Hat only.

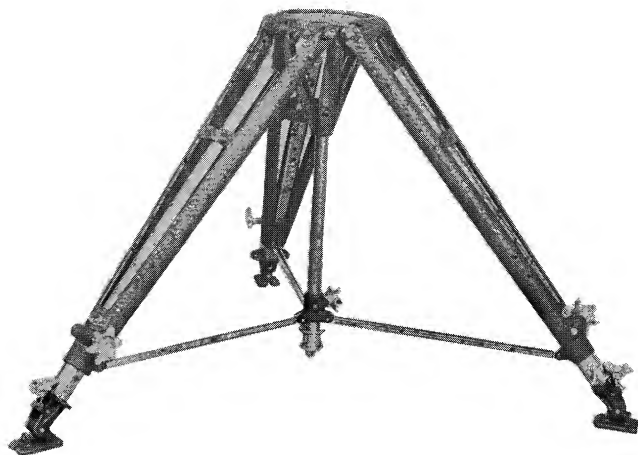
Houston-Fearless Corporation

All-Metal Tripod

$\frac{3}{4}$ LENGTH TRIPOD

Maximum Height, Legs at 38°	42 $\frac{1}{2}$ "
Minimum Height, Legs at 38°	25 $\frac{5}{8}$ "
Maximum Leg Length	52"
Minimum Leg Length	30 $\frac{3}{8}$ "
Length, Folded	31 $\frac{5}{8}$ "
Weight	24 pounds
Shipping Weight	35 pounds

C-745—Tripod only.



The Houston-Fearless All-Metal Tripod is ideal for use with 35mm motion picture cameras as well as television cameras either in the studio or in the field. It combines extreme ruggedness, adaptability, rigidity, ease of operation and portability not found in any other tripod.

The head casting accommodates the Houston-Fearless Friction or Geared Head, or any other standard motion picture or television camera head.

The top plate and the upper legs are one piece aluminum alloy castings which provide extra strength with a minimum of weight. The lower legs are 1 $\frac{1}{2}$ " seamless steel tubes, heavily hardchrome plated to prevent corrosion. Each slides within a long-length bearing which is held to close tolerances. A tie rod attaches each leg to a centre tube, leveling the tripod automatically and preventing the legs from slipping. Thus, minimum play and maximum rigidity are assured throughout the working range.

The $\frac{3}{4}$ length tripod may be adjusted to heights from 25 $\frac{5}{8}$ " to 42 $\frac{1}{2}$ " to top of tripod, exclusive of head. Calibration numbers engraved on the lower legs simplify levelling. When adjusted for desired height, legs are locked in position by a positive wedge locking device which eliminates slippage. When folded, the legs are locked in the closed position with a spring-loaded catch.

The ends of the legs are fitted with a combination spike and a rubber-faced pad, and can be converted from one to the other in seconds. The pad is universally mounted, thereby adapting itself to any angle. The rubber surface prevents damage to floors. The spike is quickly latched into place with a knob. The pads provide a suitable mounting for use with the Tripod Dolly.

Tripod Dolly

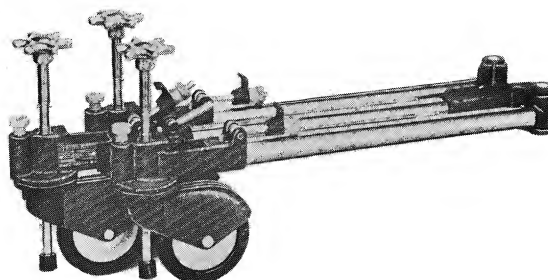
The Houston-Fearless Tripod Dolly is designed to provide convenient mobility for tripod-mounted television and motion picture cameras. In studio use, it provides a rapid means of position changing, and also permits the use of a tripod-mounted camera for rolling shots. Used in the field, in reasonably flat terrain, the Dolly allows an easy means for moving and positioning the tripod. The Houston-Fearless Tripod Dolly, while expressly intended for use with the Houston-Fearless All-Metal Tripod, is also designed to handle any standard $\frac{3}{4}$ length wooden tripod.

The frame of the Tripod Dolly is made of strong, lightweight tubular steel, hard-chrome plated to eliminate corrosion. It is supported on three rubber-tired swivel wheels, five inches in diameter. Braces connecting the legs provide for rigidity. The tripod is fastened firmly to the dolly by a clamp at each leg.

The dolly rolls smoothly and quietly on its three rubber-tired wheels, carrying a camera, friction head and tripod. As each wheel is on a swivel, the course is easily changed by merely pushing in the proper direction. Caster locking devices at each wheel make it possible to lock two or all three wheels in a parallel position, enabling the dolly to track in a straight line for rolling dolly shots, closely simulating results obtained with more expensive equipment. Usually all wheels are locked for dolly shots, while two locked wheels allow easy steering.

Three rubber-tired stabilizer screws may be applied against the floor when it is desirable to hold the dolly in a fixed position.

Height (set up)	6"
Diameter (set up)	57"
Height (folded)	8"
Width (folded)	14"
Length (folded)	29"
Weight	25 $\frac{1}{2}$ pounds
Shipping Weight	38 pounds



C-746—Tripod Dolly.

Houston-Fearless PD-7 TV Pedestal ALC

Better showmanship . . . more versatile camera effects . . . smoother television production is now available to every television station with the Houston Fearless PD-7 Pedestal. Smaller, lighter, it gives the camera complete mobility . . . gives the cameraman greater operating ease and better control. Its simple practical design is the result of Houston Fearless' experience in engineering and building studio equipment for 98% of all U.S. television stations.

Easy Dollying

The PD-7 Pedestal is easily operated by the cameraman alone. Because of its unusually light weight, it is easily positioned in the studio or rolled for running dolly shots. Rolls smoothly, quietly on rubber-tired, ballbearing wheels. Adjustable cable guards are provided at each wheel.

Choice of Steering

Two types of steering are provided: 1. Parallel Steering, in which the three wheels are locked parallel and turn together. This method of steering is desired for straight-line tracking in running dolly shots. 2. Tricycle Steering, in which all steering is done with the rear wheel, while the front wheels are locked in parallel. This enables the pedestal to turn sharply in any direction or to rotate around its own axis. Changing from one type of steering to the other is accomplished by simply lifting the steering wheel. By rotating the wheel 180°, it can be used either as a fee handle or a semi-circular steering wheel.

Raising and Lowering Camera

The shaft supporting the camera is quickly, easily raised or lowered (while dollying, if desired) from a low of 34" to a high of 55" by turning a hand wheel conveniently located on the side of the column. Little effort is required because of the high gear ratio and counterbalancing spring.

Panning

With the wheels set for tricycle steering, the pedestal can be rotated for panning. Most panning, however, is accomplished with the head. The PD-7 is designed to accommodate the Houston-Fearless Friction Head, Houston-Fearless Cradle Head or any other standard head.

Extreme Maneuverability

Because of its unusually light weight and maneuverability, the PD-7 is perfect for crowded studios or remote telecasts. Will pass through a 34" door, or with steering wheel removed, through a 30" door. Centre column and steering shaft may be quickly removed from the base for transporting to field locations.

Quality Construction

The Houston-Fearless PD-7 Pedestal is precision built of the finest metals . . . steel, aluminum, bronze . . . each tested and selected for its specific purpose. It is engineered to give years of dependable service.



Specifications

Maximum Height (not including head)	55"
Minimum Height (not including head)	34"
Maximum Width	34"
Minimum Width (with steering wheel removed)	30"
Weight	140 pounds
Shipping Weight (approx.)	200 pounds

Cradle Head shown is not included with pedestal.

C-747 —PD-7 Pedestal, less head.

Houston-Fearless PD-3 TV Pedestal



The Houston-Fearless Television Pedestal Model PD-3 gives complete mobility to the camera for normal studio requirements and requires only the cameraman to operate. It makes possible smooth, running dolly shots, raising and lowering of the camera while on the air, and smooth horizontal and vertical panning when used with the Houston-Fearless Friction Head. It provides a firm, stable mount for the camera, resulting in better, steadier pictures.

Maneuverability

The Pedestal is quickly, easily moved by the cameraman in any direction. A steering wheel, which is directly below the camera at all heights, guides the three sets of dual wheels. Two types of steering are available: 1. Synchronous Steering. All wheels are locked parallel and turn simultaneously. Best for tracking in a straight line. 2. Tricycle Steering. Steer only forward wheel with steering wheel. Back wheels are locked parallel. Enables pedestal to turn sharply in any direction. Change instantly from one type of steering to the other without displacement of camera. Six hard-rubber-tired wheels are mounted in pairs and equipped with ball bearings for smooth, silent, easy rolling. Wheel cable guards can be raised or lowered as desired.

Instant Height Adjustment

The camera is quickly raised or lowered simply by lifting or pushing on the steering wheel or camera, made possible because the camera is carefully counter-balanced with adjustable weights. No cranking is required. A drag clutch is provided to suit individual requirements. Brake locks column at any height. Raising, lowering, locking, or drag adjustment can be made anywhere in the 360° position of the pedestal without stooping or bending. This makes it possible to raise or lower camera while pedestal is in motion. Height range is from 42' to 64" over pan head mount. Additional camera weight such as large lens, lights, etc., is easily compensated for by adding additional weights (furnished) to counterbalance.

Boom Shots

Camera "floats" in balance and can be raised or lowered while dolly is in motion by pressure on the panning handle and camera steering wheel.

Mounting Head

The pedestal is designed to accept the Houston-Fearless or other standard friction head. Easily attached or removed. Mounting nut is reached through openings in side of camera mounting column.

Removing Camera

Camera column can be locked down to allow camera removal without removing counter-balance.

Step Plates

Non-slip step plates are provided on corners for use of cameraman when camera is in raised position. They are removable to allow tool and weight storage in base.

Construction

The Pedestal is of quality materials and fine craftsmanship throughout. Base is of arc-welded steel. Centre column is of seamless steel tubing. Unit is in attractive hammertone finish that doesn't show dust or foot marks. Trim and steering wheel are satin chrome. Designed for easy service and maintenance in the field. As all ball bearings used are packed and sealed at the factory, no lubrication is required.

Specifications

Maximum Height (not including friction head)	57"
Minimum Height (not including friction head)	36"
Maximum Width	38 $\frac{1}{4}$ "
Minimum Width (will go through 36" door)	34 $\frac{1}{2}$ "
Weight	596 pounds
Shipping Weight	750 pounds

Friction head not included with pedestal.

C-748 —PD-3 Pedestal, less head.

Houston-Fearless PD-9 TV Pedestal ALC

Newest version of the world-famous Houston-Fearless line of Television Pedestals is the motor-driven PD-9, designed particularly to facilitate camera operation with maximum ease and smoothness, in perfect quiet. The PD-9 provides operative smoothness in every set-up including dolly shots, horizontal and vertical panning, and up and down camera movement.

Motor Driven

With the PD-9, the cameraman can devote greater attention to his subject through use of a thumb-operated switch attached to the control handle of the Houston-Fearless friction or cradle head. Without removing his hands from camera controls, the electric motor moves the color camera smoothly and quietly up and down. Rubber shock mounts insulate the motor drive. Perfect quiet is maintained through the insulating jacket, easily removed by the flip of draw-pull catches. The motor is readily accessible without removing the camera from the pedestal.

Extreme Mobility

The all-welded steel chassis moves on three sets of hard, rubber-tired dual wheels. Each pair of wheels is self-leveling, equally distributing weight of entire unit. Friction guide holds in place cable guards around each pair of wheels, permitting level adjustment by foot.

Steering

Synchronous Steering. All wheels are locked parallel and turn simultaneously, permitting easy function in dolly shots or tracking in a straight line.

Tricycle Steering. Steers only forward wheel with steering wheel. Back wheels lock parallel. Pedestal turns sharply in any direction. Change to either mode of steering is made instantly without displacing camera.

Two Models

The PD-9C is for use with larger color cameras. It is fitted with a 34-inch diameter steering wheel and control switch attached to camera control handle. The PD-9M for use with monochrome camera, is fitted with a 25-inch diameter steering wheel and control switch to attach to friction or cradle head control handle. Camera raises and lowers at the flick of a toggle switch. Travel is from cradle head height of 34½ inches to the maximum elevation of 53¾ inches, or travel of 19 plus inches. Raising, lowering, can be made anywhere within the 360° position of the pedestal without stooping. Camera can be raised or lowered while pedestal is in motion.

Electrical

The PD-9 functions with a General Electric type "C" flange mounted 1/3 HP, 115-230 V, single phase, instantly reversible motor. Current requirements are 115 V.A.C., 60 Cycle, 5.6 Amps. Over-all Dimensions (not including Friction Head).

Specifications

Height (maximum)	54¾"
Height (minimum)	34½"
Width (maximum at base)	35"
Net Weight	365 pounds

C-749—PD-9C Pedestal, less head.

C-750—PD-9M Pedestal, less head.

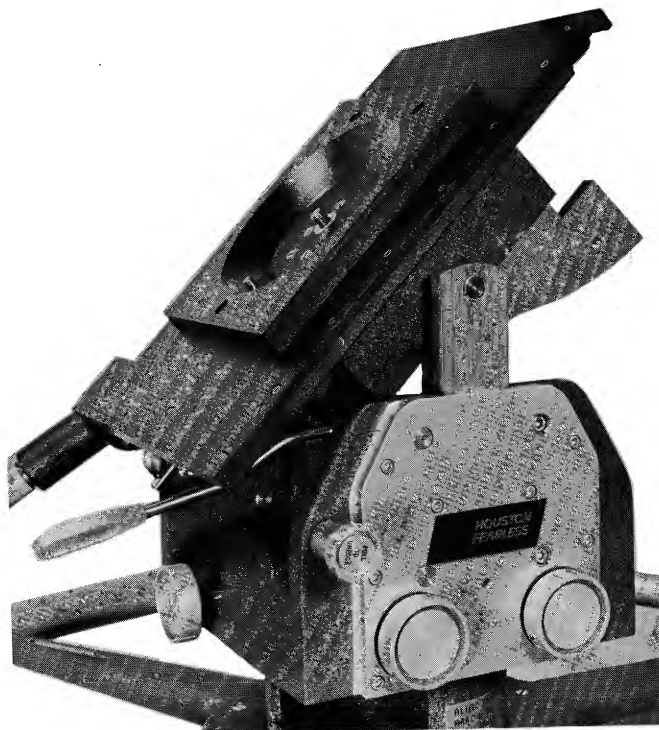
Houston Fearless Cam Head

FEATURES:

Smooth finger tip control of pan and tilt.
Interchangeable cams for use with various sized cameras (color or black and white).
Simple mechanical design — no springs or gears — low maintenance.
Tilts up or down 50° — pans 360°.
Sealed bearings — trouble free operation.
Separate positive controls for tilt and pan locking.
Adjustable pan and tilt drag controls for individual touch.
Light weight — sturdy aluminum construction.
Clean design for simple operation.
Maximum load 500 pounds.

Two identical cams, on either side of the head, are profiled so that as the camera is tilted up or down, the angular displacement of the cams counterbalances the weight of the camera in any position. With such balance in all positions, it is obvious that the weight of the camera does all the "work" of the movement — with the operator merely guiding the direction and limits of movement.

A separate cam profile has been developed for each different type of camera. A heavy color camera, for example, uses one set of cams while a lighter weight black and white camera uses another. The cams can be easily and quickly changed by removing four screws in the mounting yoke.



Included with the head: One set of cams; Tripod riser head.

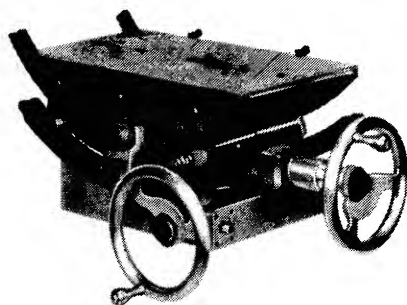
Accessories: Extra cams for use with various sized cameras; Adapter plate for use with light weight cameras.

Dimensions: Height: 10"; Length: 20"; Width: 18"; Weight: 46 lbs.

Note: All Cine-Voice cameras are pre-wired for Filmagnetic System at no extra cost.

C-751 — Magazine adapter, for using 1200' Auricon magazine on a Pro 600 camera body. Precision machined, black anodized.

Worrall Geared Camera Head



WORRALL GEARED CAMERA HEAD VANISHES WORRIES. Preferred by top cameramen in Hollywood and New York on big scale production like Todd-AO, Vista Vision, Cinerama and Cinemascope. Finger-tip control split second accuracy—silky smooth "floating action." Allows for pre-setting, rock and roll—fits any tripod dolly, boom or crane—2 speed dual track 360 degrees pan or 35 degrees tilt (high speed tilt can follow subject arising from chair)—pan/tilt gears disengage so head "floats" friction free on balls or rollers. Two large handwheels, adjustable tie-down screw for balance. Also used on extension platform with Mitchell NC or other cameras, but is exactly balanced for Mitchell BNC Camera. Weighs approx. 90 lbs.; with BNC mounted about 230 lbs.

C-752—CARRYING CASE for Worrall Geared Head, fitted.

Countryman - Klang "Porta-Dolly"

ALC



The entire hydraulic system of this compact dolly is built within the boom arm. It is, therefore, possible to remove the boom arm from the dolly bed by merely removing the four clamping lugs. This plate can then be "C" clamped to any solid support such as a vehicle frame, etc., and the hydraulic system will work perfectly.

The camera plate is designed to fit most 35mm heads. Available is a brass ring, plus two washers to adapt to the 16mm Pro Jr., Miller Fluid and O'Connor heads.

The head of the boom has three holes for the stabilizing bar. This permits lower angle of camera depression without the use of a wedge.

Maximum height of boom 55"

Minimum height of boom 13½"

Weight 320 lbs.

C-753 — Manual model using hand pump, less head

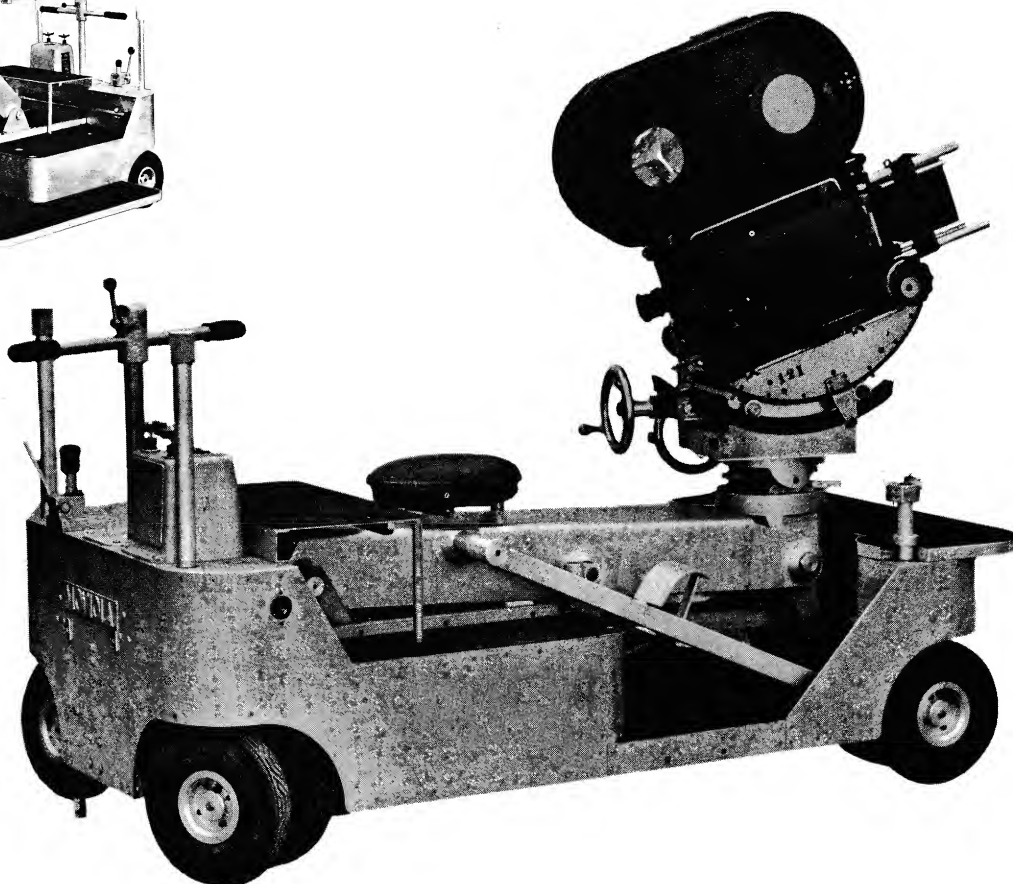
C-754 — Electric model, less head

This model has an additional electric pump to preload the accumulator.

Motor available for 12, 110, 115, 220 volts, 50, 60 cycles. AC or DC.

C-755 — Hi-Hat

Moviola Crab Dolly



Steering

Selected by control on steering column. No limits on rotation of steering column.

- A Crab steering—All wheel spindles turn through same angle.
- B Conventional steering—Wheel spindles at front (camera end) fixed. Wheel spindles at rear turned by cam mechanism so that wheels track perfectly. No tire squeaking.
- C Locked—All wheel spindles locked with wheels parallel to length of chassis.

Boom

Located off chassis centreline for better dolly balance. Thumb screw adjusted plate at top for easy camera levelling. Raised or lowered by hydraulic cylinder with fluid pressure supplied by accumulator. Accumulator charged by hand pump or 115 volt AC-DC electric pump. Quiet operation permits elevating or lowering boom during shooting.

Seats

Two furnished seats can be mounted in 4 positions on the chassis and 2 positions on the boom. Seat mounted on boom to reduce operator fatigue.

Chassis

Rugged yet lightweight aluminum construction. Eight ball-bearing wheels with 10" O.D. pneumatic tires. Floor lock to hold dolly in place.

Maintenance

Lubrication and adjustments infrequently required and easily accomplished.

Dimensions

Length 64" Width 34"
Maximum height of boom 60"
Minimum height of boom 22"
Weight 510 lbs.

Optional Equipment

Hi-Hat, 10", can be used for additional boom height. Sideboards, 12" wide, fit into sockets provided in dolly chassis.

C-756 —Dolly only, less head.

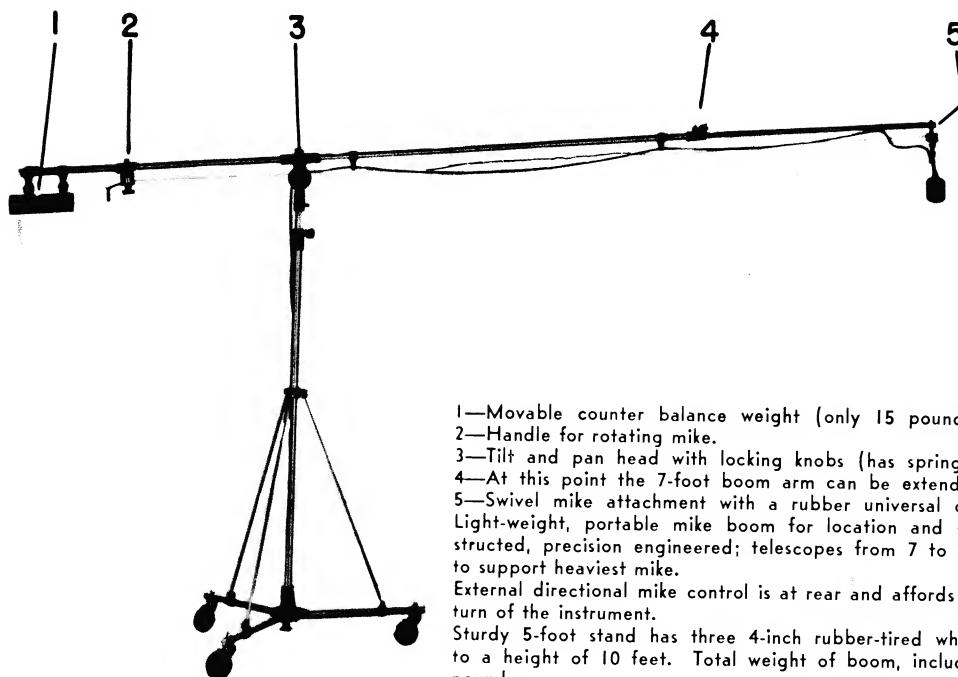
C-757 —Hi-Hat, 10".

C-758 —Set of sideboards.

Cinekad Microphone Boom

Model C-12

ALC



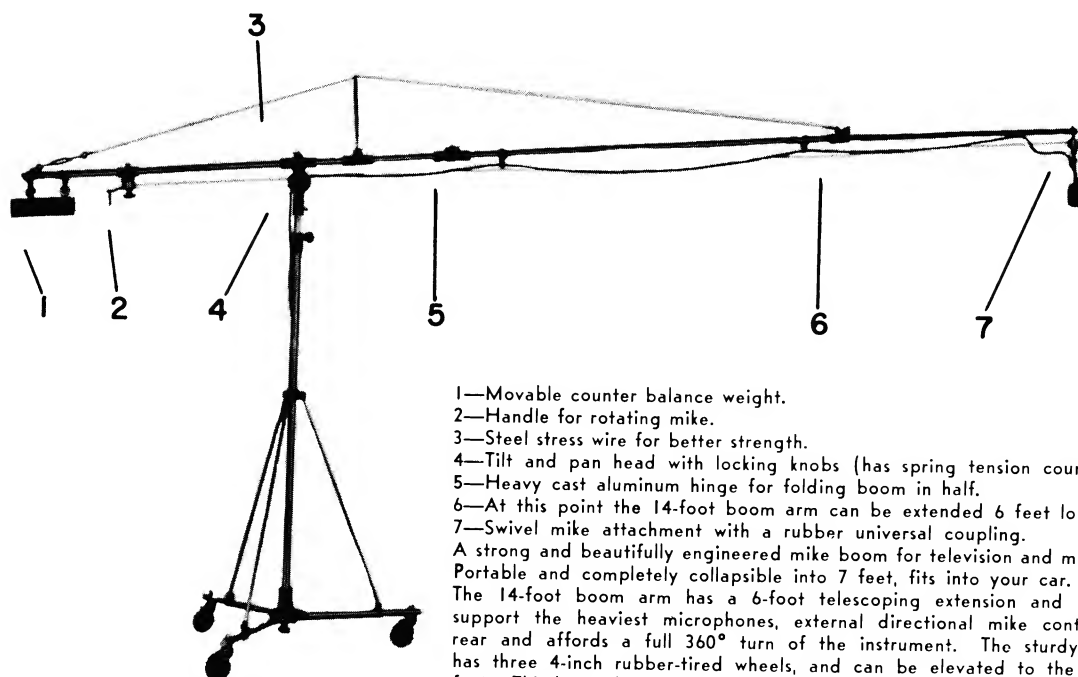
- 1—Movable counter balance weight (only 15 pounds).
 - 2—Handle for rotating mike.
 - 3—Tilt and pan head with locking knobs (has spring tension counter-balance).
 - 4—At this point the 7-foot boom arm can be extended 6 feet longer.
 - 5—Swivel mike attachment with a rubber universal coupling.
- Light-weight, portable mike boom for location and studio work. Rigidly constructed, precision engineered; telescopes from 7 to 13 feet. Boom is strutted to support heaviest mike.
- External directional mike control is at rear and affords a full 360-degree noiseless turn of the instrument.
- Sturdy 5-foot stand has three 4-inch rubber-tired wheels and can be elevated to a height of 10 feet. Total weight of boom, including balance weight, is 30 pounds.

C-759 —Model C-12.

Cinekad Microphone Boom

Model C-18

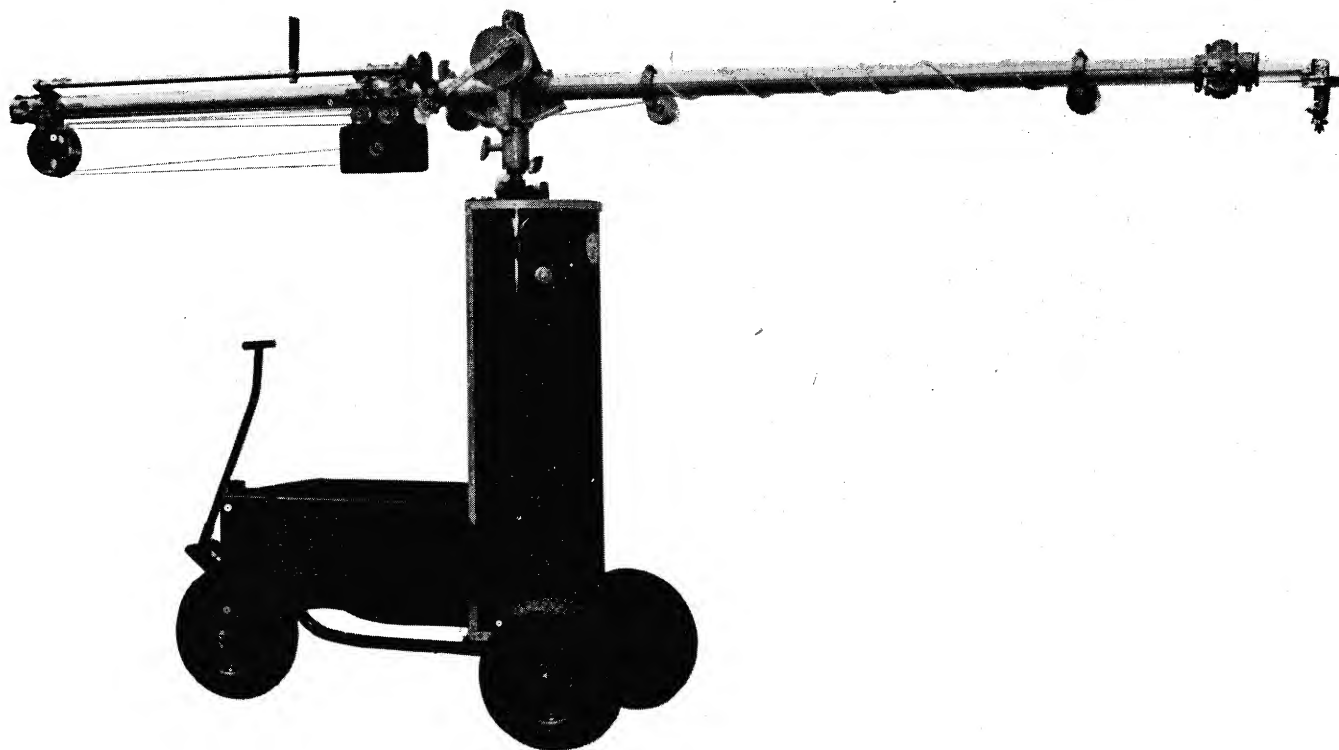
Extends To 20 Feet



- 1—Movable counter balance weight.
 - 2—Handle for rotating mike.
 - 3—Steel stress wire for better strength.
 - 4—Tilt and pan head with locking knobs (has spring tension counter balance).
 - 5—Heavy cast aluminum hinge for folding boom in half.
 - 6—At this point the 14-foot boom arm can be extended 6 feet longer.
 - 7—Swivel mike attachment with a rubber universal coupling.
- A strong and beautifully engineered mike boom for television and motion pictures. Portable and completely collapsible into 7 feet, fits into your car.
- The 14-foot boom arm has a 6-foot telescoping extension and is strutted to support the heaviest microphones, external directional mike control is at the rear and affords a full 360° turn of the instrument. The sturdy 5-foot stand has three 4-inch rubber-tired wheels, and can be elevated to the height of 10 feet. This heavy built stand can be folded easily in a few seconds. Total weight of stand and mike boom is 40 pounds (counter weight included).

C-760 —Model C-18.

Mole Richardson Microphone Boom & Perambulator



Specifications

Microphone Boom

CONSTRUCTION:

Aluminum tubing and castings.
Malleable iron counterweight box for lead weights.
Flax control cords.
Rubber rollers on moving parts.
Oilless bearings.

FEATURES:

Automatic counterbalancing.
Microphone facing through 320°.
Elevation and depression on pendulum.
Over All 13 Ft. 4 In.
From Centre—Retracted 7 Ft. 8 In.
Extended 17 Ft.

WEIGHTS:

Boom	75 #
Counterweight Box	19½
Lead weights 9 at 1¾ #	15¾
Total	110¼ #

Perambulator

CONSTRUCTION:

Steel frame.
Brass castings.
Pneumatic tires 4:00 x 8.
Rubber matting on platform.

FEATURES:

Distance from boom to platform adjustable to operator height.
Steering wheel swivels 180°.
Tiller handle operated brake.
Screw operated elevation.
Adjustable width of rear wheels 29 inches to 50 inches.
Drop leaf platform.
Boom and platform elevate at same rate.

MEASUREMENTS:

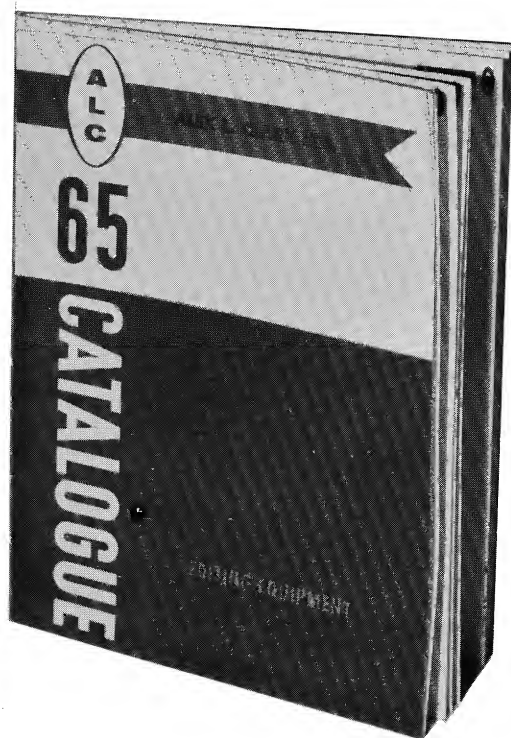
Height: Low at boom	5 Ft. 3 In.
High at boom	8 Ft.
Low at platform	2 Ft. 2 In.
High at platform	4 Ft. 9 In.
Length	5 Ft. 6 In.
Width	2 Ft. 5 In.

WEIGHT: 425 pounds.

FINISH: Baked maroon enamel.

C-761 —Boom.

C-762 —Perambulator.



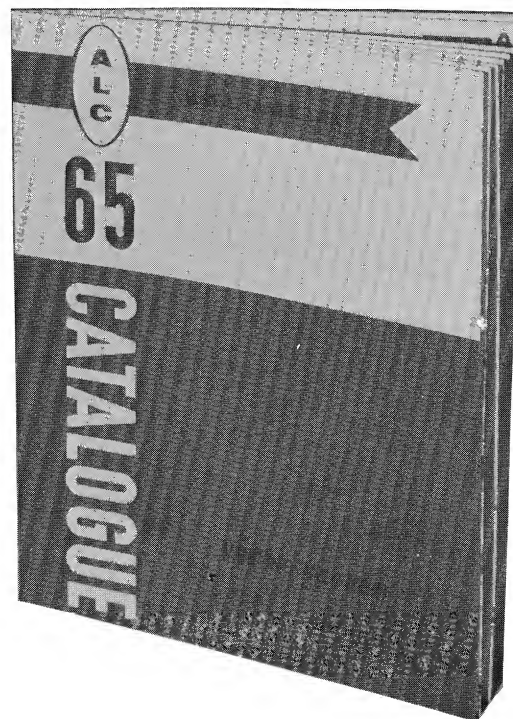
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